

# THE MUSICAL TIMES

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# THE MUSICAL TIMES

## AND SINGING-CLASS CIRCULAR.

APRIL 1, 1901.

### SIR JOHN GOSS.

1800—1880.

FOUR days before the nineteenth century dawned there was born into the world a baby boy who was destined to become a master of English Church music. He first saw the light on December 27, 1800, and bore the honoured name of John Goss—an octave of letters. His father, Joseph Goss, was organist of the Parish Church of Fareham, a Hampshire town on the extreme north-west of Portsmouth harbour. The boy came of a musical stock, the Goss family for several generations being noted for their voices. Master Johnnie doubtless received his first lessons in music from his father at the Fareham keyboard. At the age of eight he was sent to a school at Ringwood. Three years later he came to London to live with his uncle, John Jeremiah Goss, an excellent alto singer and a member of the choirs of the Chapel Royal, St. Paul's Cathedral and Westminster Abbey, and, moreover, one who had the honour, in the year 1817, of being interred in St. Paul's Cathedral.

#### A CHAPEL ROYAL BOY AND HIS MASTER.

Upon his arrival in London, young John Goss became one of the Children of the Chapel Royal, St. James's—that remarkable nursery of English Church musicians not a few. The master at that time was John Stafford Smith. The boys lived at Adelphi Terrace and were kept in subjection by a liberal use of the cane, such traditions being carefully preserved by Smith's successor, William Hawes. Here is a picture of the educational advantages—or disadvantages—enjoyed by Goss at that time, told in his own words at the age of sixty-two, in a letter to Miss Maria Hackett, dated December 24, 1862:—

Once I was a chorister in the Chapel Royal, St. James's. We were boarded with the Master, John Stafford Smith, whose wife was a daughter of Dr. Boyce. He was underpaid, I believe, and certainly the boys in my time were undertaught. We had a 'Writing Master' from half-past twelve to two on Wednesdays and Saturdays, if my memory do not deceive me, and no other instruction in reading, writing, arithmetic, and a little English grammar than we ten could get out of that time.

As to playing on an instrument and learning thorough bass, what we did we did by and for ourselves! I well recollect a frequent observation of Mr. S.: 'You came here to learn to sing and not to learn to play.' Yet before I left the choir I had deputized for my old 'Master' (Smith) at the Chapel Royal.

A heartless, if not brutal, episode in his chorister career was in after years related by the gentle-minded Goss to a friend. On one occasion the boy bought out of his saved-up pocket money a copy of Handel's organ concertos. Whilst walking along the school-room one day with his treasured possession under his arm, little Johnnie Goss met his master. 'What have you under your arm?' quoth the man in authority. 'Please, sir, it's only Handel's concertos,' the boy tremblingly replied, 'and I thought I should like to learn to play them.' 'Oh! only Handel's concertos,' said the master, 'and pray, sir, did you come here to learn to *play* or to *sing*?' 'To sing, sir,' said Goss, utterly discomfited. The master then seized the book and crowned his argument by hitting the dear little fellow on the head with it. Goss never saw his beloved Handel book again!

Upon leaving the Chapel Royal, John Goss became a pupil of Thomas Attwood, the pupil of Mozart. The 'dear old Mr. Attwood' of Mendelssohn had a very different disposition from that of the tyrannical Smith, and we are not surprised to find a dedication by Goss couched in such words as 'his gratefully attached pupil.'

#### FIRST ORGAN APPOINTMENT.

At the age of seventeen he made his appearance on the stage in the capacity of a humble chorus singer. It was in the first performance in England of Mozart's 'Don Giovanni,' much tinkered under Bishop's direction at the King's Theatre, on April 12, 1817. In his teens the youth seems to have had a decided leaning towards the stage. A 'Negro Song' for three voices, scored for a small orchestra (strings, flutes, oboes, clarinets, and two horns), is dated 1819. An early song of romantic interest must be mentioned—a setting of Annot Lyle's song in Scott's 'The Legend of Montrose,' 'Wert thou like me,' which he dedicated to Miss Lucy Emma New, his *fiancée*. He married this lady when he was only twenty-one. The prospect of those increased responsibilities which matrimony brings with it doubtless influenced Goss in seeking an organ appointment. In 1821 he became organist of Stockwell Chapel (now St. Andrew's Church), erected in 1767 by Archbishop Secker as a Chapel of Ease in the now well-stocked parish of Lambeth. This post he held for four years. He was appointed (after a competition on December 14, 1824) the first organist of St. Luke's, Chelsea, then called Chelsea New Church, where he remained for thirteen years.\*

#### 'THERE IS BEAUTY ON THE MOUNTAIN.'

To return to the early composition period. A Sanctus dates from 1813 (*at* 13); a song,

\* The father of Charles Kingsley was for two years rector of St. Luke's, Chelsea, during Goss's organistship.

'In a deep sequestered grove' (entitled 'Sonnett,' and dated July 18, 1816, Poole, Dorset); two canons, one 4 in 2, the other 6 in 3 (1823); four glees and an anthem, 'Forsake me not.' In 1824, the year of his appointment to Chelsea, he wrote a canon, 4 in 2, to the words 'Cantate Domino.' These compositions were full of promise. It was in the year 1825, however, that Goss first made his mark as a composer in his charmingly melodious glee, 'There is beauty on the mountain'—a gem of the first water. The *Harmonicon* was not far wrong when it said:—

Mr. John Goss has produced a lovely piece of vocal harmony, under the name of a glee, to which we beg to call the attention of the many societies spread over this island; for they will now very rarely meet with a composition of the kind that has half its beauty.



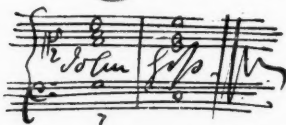
PHOTOGRAPH OF JOHN GOSS, WITH AN AUTOGRAPH INSCRIPTION ON THE REVERSE.

Dr. Cummings furnished proof of his good taste when he selected this fine specimen of English part-music for performance during his tour in America. Those captivating strains were sung in fifty-six towns in the United States. Is it any wonder that an encore inevitably resulted? There is a pretty story concerning this glee which Mrs. Sampson, Sir John Goss's daughter, sends us. It was sung at the Catch Club when the old Duke of Cambridge, a great lover of music, happened to be present. Said the Duke, after the performance: 'Goss, you must have been in love when you wrote that.' 'I was, your Royal Highness, with my wife,' replied the composer.

#### AN INTERESTING SKETCH-BOOK.

Goss gave much attention to orchestral composition in his early manhood. Through the kindness of Mr. T. L. Southgate we have been permitted to examine Goss's sketch book, an oblong volume dating from 1821. In it we find that the young composer was in the habit of scoring Mozart's symphonies from a piano-forte duet arrangement and then afterwards adding Mozart's own instrumentation in red ink. Such a self-teaching process was invaluable to him, and it furnishes another instance of the enormous advantages to be gained by acquiring knowledge from observation, analysis, and the habit of picking up. This interesting sketch-book—which is quite Beethovenish in character—is prefaced by a 'memorandum of words for glees,' &c., which contains the titles of twenty-three poems with their characteristics

To his valued Young  
Friend Arthur Sullivan  
from his  
proud Maestro



October 18/62.

—cheerful, serious, serious (rather)—and their authors' names. Here too we find the first draft of the 'Wilderness,' which was begun October 22, 1861. Many of the compositions are prefixed with the letters I. N. D. A., the initial letters of *In Nomine Domini. Amen.* Every page bears testimony to the remarkable thoroughness of Goss's methods in composition. Genius, of course, he had, but this sketch-book is another proof that genius is not unconnected with the all-important concomitant of taking pains. Here is an instance. Underneath a fugal subject that is barren in results, the young composer has written

'After trying as above for 2 hours without success—here goes for a 10 minutes fugue.'

Then follows this jolly little ten-minutes three-part fugue—sixty bars long:—

The musical score is a three-part fugue in D major, 2/4 time, consisting of 60 bars. It is written for three voices: Soprano, Alto, and Bass. The key signature has two sharps (F# and C#), and the time signature is 2/4. The score is divided into eight systems, each with two staves (treble and bass clef). The first system shows the initial entry of the three voices. The subsequent systems show the development of the fugue, with various contrapuntal textures and harmonic progressions. The final system concludes the piece with a final cadence.

## ORCHESTRAL COMPOSITIONS.

In his young-man period Goss turned his attention to the composition of orchestral works. In 1825 he wrote an Overture in F minor, which was performed two years later—April 23, 1827—at the fifth Philharmonic concert of the season. The *Harmonicon*, in a notice of the concert, said:—

The MS. overture, by Mr. Goss, was composed for this Society some three or four years ago; tried at a rehearsal and unanimously approved; yet, from one of those causes which are not always apparent, has been kept back till the present season. This composition, which does honour to the English school of music, is in F minor; and though written quite in the modern fashion, therefore abundantly loud, is full of the most undeniable proofs of the author's skill, and shows that his genius wants nothing but encouragement.

A foot-note states:—

Mr. Goss was a pupil of Mr. Attwood, and the latter a disciple of Mozart; so that, perhaps, it may be denied that the first-named is legitimately of the British school. We, however, think ourselves entitled to claim him.

This F minor Overture, by the way, was revived by Dr. Joseph C. Bridge at the Chester Festival of 1882 when its performance created much interest.

Another overture—in E flat, and a favourite of the composer's—was written in 1827 and performed at the fifth Royal Academic concert on May 28, 1827. The *Harmonicon* must again be requisitioned for an account of the performance:—

The new overture by Mr. Goss, in E flat, is the second proof that he has publicly given of his scientific attainments, and of his genius for the composition of instrumental music. A short introduction of beautiful harmony leads into the quick movement, in which the subjects are not only very pleasing, considered separately, but combine with the happiest effect when woven together, according to the rules of florid counter-point, with the taste, as well as knowledge, possessed by Mr. Goss. The performance of this very clever production would have been more creditable to the managers had it been fixed in a less unfavourable part of the concert. Placing it at the end, when half the company had quitted the room, and a moiety of the remainder were on the move, was little better than mockery of the composer.

That these overtures must have made an impression upon the big-wigs of the Philharmonic Society may be inferred by the following letter written to Goss by the Secretary, and dated January 9, 1833.

Sir,—Agreeably to a Resolution passed at a general meeting of the Philharmonic Society, I am instructed to offer you a third portion of one hundred guineas, namely, the sum of thirty-five pounds, for an instrumental composition which shall be the property of the Society for two years from the time of its delivery, after which the copyright shall revert to you, the Society reserving to themselves the privilege of performing it at all times, and with the understanding that you shall be allowed to publish any arrangement of it as soon as you may think proper after its first performance at their Concert.—I am, Sir, your obedient Servant,

W. WATTS, Secretary.

He did not, however, accept this gratifying offer; he probably felt that his strength lay in the direction of composing vocal music.

## GOSS'S 'PAROCHIAL PSALMODY.'

Goss never distinguished himself as a composer for the pianoforte, but in 1827 we find a notice of 'A Russian Air, with variations for the piano-forte, and an accompaniment for the flute (*ad lib.*)' composed by him. This was doubtless in the nature of a pot-boiler to meet the requirements of the tootling amateurs of those days. Of a truer metal is a motet, entitled

*Requiem Æternam*, composed by JOHN GOSS, organist of Chelsea New Church, and inscribed to the memory of His Royal Highness the Duke of York. Presented to the *Harmonicon* by the composer. [1827.]

This practically unknown composition shows that fine results may be obtained by simple means at the hand of a master. This leads us to consider an important church music publication, entitled 'Goss's Parochial Psalmody,' in four volumes, which began to be issued in 1826. A preface to the fourth edition of Vol. I. states that—

This work was originally published at the instance of several of the congregation of Chelsea Church, who were desirous to have the music of the Psalms and Hymns there in use, together with the verses to which they are sung, arranged in a *pocket form*, for the convenience of taking to and from church.

Volume IV. of this Psalmody publication contains the first appearance of Goss's well known double chant adaptation of the *Allegretto* movement of Beethoven's Seventh Symphony, transposed from A minor to C minor. Vol. II. is entitled 'Sacred Melodies, chiefly selected from eminent composers and arranged for one or two voices,' and Vol. III., 'Voluntaries for the Organ.' Thus the publication was really a varied selection of sacred music. A specimen of the 'Sacred Melodies' section is furnished in the following adaptation:—

## SPIRIT—LEAVE THINE HOUSE OF CLAY!

SOLO OR DUET.

Funeral Hymn, by MONTGOMERY. (Dead March in 'Saul') HANDEL.

*Grave.*

Spir - it—leave thine house . . of clay!

Ling - 'ring . . dust—re - sign thy . . breath! &c.

Mention should be made of the charming vignettes, of which we give a specimen on the opposite page, that adorn the title-pages of this interesting publication associated with the name of John Goss.



## THE '47.'

Before proceeding farther it may be desirable to refer to one or two minor matters necessary to completeness, even if not strictly chronological. In 1822 Goss was elected an Associate of the Philharmonic Society (Member, 1835); in 1824 he became a Member of the Royal Society of Musicians, and in 1834 a member of the Society of British Musicians. He compiled a Pianoforte Student's Catechism (1830) and composed the glees 'Hark, heard ye not,' 'Her eyes the glowworm,' and 'O my sweet Mary.' The '48' are well-known to every music-lover, but how many have heard of the '47'? The '47' consisted of four dozen less one 'Preludes in the principal major and minor keys' contributed by twenty-two composers, including John Goss, who was responsible for that in E major. The '47' were published; but all will admit that the '48' have gone one better than the '47'!



ST. LUKE'S CHURCH, CHELSEA.

(From the frontispiece of Goss's 'Parochial Psalmody,' Vol. I.)

## 'THE SERJEANT'S WIFE.'

The only instance in which Goss allied his art with a stage performance is that of the music he wrote for 'The Serjeant's Wife,' a drama written by John Banim. This somewhat gruesome production was first performed at the English Opera House, Strand (now the Lyceum Theatre), on July 24, 1827, 'with entirely new Musick composed by Mr. Goss. In Act I. will be introduced a new Quadrille.' Amongst those who took part in the representation was Miss Goward, afterwards Mrs. Keeley, to whom Goss dedicated the song 'Forbear! fond youth,' which she sang with rapturous applause in the drama. The piece ran for thirty-five nights—in fact, to the end of the

season, and it was subsequently performed at Covent Garden. 'The Serjeant's Wife' is often referred to as an *opera* by Goss, but he only seems to have supplied an overture, a song and chorus, the song for 'little Goward' above referred to, and the music for the Quadrilles. He probably did not furnish strains for the 'exit down trap,' the 'subdued hurry,' and the 'hurry,' as indicated to be musically embellished in the printed edition of the drama. A leading daily journal thus remarked upon the music of 'The Serjeant's Wife':—

There is some music in the piece supplied by Mr. Goss, a young Composer of considerable acquirements and much promise. The present occasion was not one upon which he could advance his pretensions in a favourable light. With the exception of one song by Pearmon, and another by Miss Goward, the music was written for actors not singers, and therefore afforded no fair criterion of the composer's talents.

The piece was received with constant applause, and its representation every night announced with warm and universal applause. It cannot fail to be of lasting attraction.—(*Morning Post*, July 25, 1827.)

Four numbers of the music in 'The Serjeant's Wife' (including the Quadrilles) were published. But this was the first and last time that Goss wrote for the stage. He thenceforth severed all connection with the theatre, owing, it is said, to religious scruples.

## PROFESSOR AT THE ROYAL ACADEMY OF MUSIC.

Goss became a Professor of Harmony at the Royal Academy of Music in 1827, and held his Professorship till 1874—the long period of forty-seven years. M. Fétis, in his survey of music in London during his visit here in 1829, remarked that 'The third teacher of thorough bass in the Royal Academy of Music is an obscure musician of the name of Goss. I am not acquainted with any theoretical work, or any composition from his pen.' Four years later M. Fétis had the opportunity of making the acquaintance of 'An introduction to harmony and thorough bass, with numerous examples and exercises, by John Goss, Professor of harmony at the Royal Academy of Music.' This excellent theoretical treatise, which he wrote for his Academy pupils, was dedicated to Lord Burghersh (afterwards Lord Westmoreland), the founder and factotum of the Institution in Tenterden Street. From the copy of the original edition now before us we find that the dedication is dated '3, Cheyne Walk, Chelsea, October 1, 1833.' The first edition was not sold out for fourteen years! To this time belong the glees 'Fanny of the Dale,' 'Ossian's Hymn to the Sun' (a prize glee and a remarkably fine composition), and 'The Holiday Gown.' Also an octavo publication (begun in 1833) entitled 'The Monthly Sacred Minstrel,' edited by John Goss. A review of Nos. 1 and 2 in the *Harmonicon* of June, 1833, was couched in these words:—

No. 4 ['The Monthly Sacred Minstrel'] is a nicely got up little work in octavo, published in numbers, each containing eight pages. In the present two numbers are five

pieces,—an air by Neukomm, from his oratorio; one by Mr. Goss; the Vesper Hymn by Attwood, originally published in the *Harmonicon*, which ought to have been acknowledged; an Elegy for three voices, by Eisenhofer; and a movement from Beethoven's Septet, with words very well set to it. This is a publication entitled to much commendation; but what will the brethren of the music trade say to so cheap a work? Surely Messrs. Cramer and Co. will be anathematised by the fraternity.

#### 'THE RIGHT PIG BY THE EAR.'

In the year 1833 Goss sent in his anthem, 'Have mercy upon me, O God,' for the Gresham Prize competition, with the result that he obtained the award over S. S. Wesley, who had submitted his famous setting of 'The Wilderness,' or, to be quite correct, 'The Wilderness' had been held over from the previous year's contest. This prize anthem, dedicated by Goss to his dear friend and master, Thomas Attwood, was performed at the Mansion House, June 7, 1834. In connection with this interesting competition we are enabled, through the kindness of Mr. John S. Bumpus, to quote from a letter written by William Horsley (who, with Dr. Crotch and Mr. R. J. S. Stevens, Gresham Professor of Music, was one of the adjudicators) to Miss Maria Hackett, the donor of the prize. Horsley's letter, which is dated 'Gravel Pits [Kensington], 7.12.33,' is, as the Scotch folks would say, 'a wee bittie pawky':—

MY DEAR MADAM,

Dr. Crotch and Mr. Stevens have been with me this day in conclave, and you will be informed, by Mr. S., that our *unanimous* choice is fallen on No. 19. . . . Give me a line to say who is 'Mr. No. 19'—all at present is guess work with me; but I feel assured that we have taken the 'right pig by the ear.' He is a fellow who promises hereafter 'to grunt to some tune.'

Faithfully yours,

WM. HORSLEY.

#### ORGANIST OF ST. PAUL'S CATHEDRAL.

The death of Thomas Attwood, Mozart's pupil, on March 24, 1838, caused a vacancy in the organistship of St. Paul's Cathedral. The late Dr. E. J. Hopkins has related the following amusing incidents in connection with the filling up of this important post, which carried with it the office of a vicar-choral, by way of an augmentation of the stipend. Here are the genial old man's words:—

In the year 1838, Thomas Attwood, organist of St. Paul's Cathedral, died, and Sir John (then Mr.) Goss, thought of applying for the appointment. He thereupon sought an interview with the Rev. Sydney Smith, Canon of St. Paul's, for the purpose of talking the matter over with him. Sydney Smith commenced by indulging in some tantalising observations. 'I suppose, Mr. Goss,' said he, 'you are aware what the statutory salary is?' 'Not exactly,' was the reply. 'Well, it is about £34 *per annum*.' 'Oh! indeed, is that all? Well, as I am receiving about £100 at Chelsea, I think I will, if you will allow me, consider the matter before I proceed further in my candidature.' He was about to take his

departure when Sydney Smith remarked: 'Perhaps, Mr. Goss, before you go you would like to know whether any other appointment, or any perquisites appertain to the office of organist of St. Paul's?' He then entered into certain financial particulars, which gave so different a complexion to the matter that Goss at once entered his name for the vacant post. Time went on, and the anxious candidate began to wonder whether anything had been decided at the Cathedral. One evening he happened to meet the witty Canon at a dinner-party. He, however, hesitated to make any enquiry on that edible occasion, but at the dinner-table Goss happened to sit opposite Sydney Smith, to whom fell the duty of carving a fine piece of salmon. 'Mr. Goss,' asked the jocose carver, 'what part may I send you?' 'I have no choice, thank you,' said Goss. Thereupon the Canon cut a slice right across the fish. 'Accept that,' he said, 'and I trust Sydney Smith will *always* be found ready to assist Mr. Goss through *thick and thin*.' Upon his return home that evening, Goss found a letter informing him that he had been appointed organist of St. Paul's Cathedral.

Goss had not long been installed before he discovered that the organ stood in need of the addition of a few new and useful stops, so he took the opportunity after one of the week-day services of asking the Canon whether these desirable alterations might be made. 'Mr. Goss,' solemnly replied Sydney Smith, 'what a strange set of creatures you organists are. First you want the *bull stop*, then you want the *tom-tit stop*; in fact, you are like a jaded old cab-horse, always longing for another stop!'

'In the Psalms,' continued Dr. Hopkins, 'whenever there occurred any reference to storms and tempest, the organ used to give forth a deep roll, to the great delight of good Miss Hackett, who would look up at the instrument with a smile of intense satisfaction. On one occasion when the Psalms had been unusually full of references to atmospheric disturbances, and the organ had been demonstrative to an unusual degree, this good lady's face had been beaming almost incessantly. After the service, Sydney Smith accosted the organist with this profound remark, 'Mr. Goss, I don't know whether you have ever observed this remarkable phenomenon: whenever your organ *thunders*, Miss Hackett's face *lightens*!'

Before parting company with Sydney Smith we may refer to the fact that the witty divine had a great dislike to music in the minor key. It depressed him. One day he went to the organist and said: 'Mr. Goss, no more minor music if you please, while I am in residence.' Another canonic story, though not exactly bearing upon music, may be told—or re-told. At a meeting of the Dean and Chapter to settle the kind of wood paving to be placed in the north roadway of the Cathedral, discussion became so prolonged that Sydney Smith got up and said: 'Well, if my reverend brethren would only put their heads together, the thing would be done at once!'

#### THE GOSS ORGAN AT ST. PAUL'S.

What would our young cathedral organists of the present day say to the instrument that Goss had to play during his organistship at the great Metropolitan Cathedral? For twenty-five years he had only *one* stop on the pedals—never more than *two*! Here is the specification

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of Father Smith's organ (with the subsequently made additions) as it stood on the screen in Goss's day:—

**GREAT ORGAN (13 stops).**

(Compass, C C C to F in alt.)

Open diapason.	Tierce.
Open diapason.	Sesquialtera (2 ranks).
Stopped diapason Clarabella	Mixture (2 ranks).
(treble).	Trumpet.
Principal.	Trumpet to middle C (in
Twelfth.	place of the Cornet).
Fifteenth.	Clarion.
Block Flute.	

**SWELL ORGAN (7 stops).**

(Compass, Gamut G to F in alt.)

Open diapason.	French horn.
Stopped diapason.	Hautboy.
Principal.	Trumpet.
Sesquialtera (3 ranks).	

**CHOIR ORGAN (8 stops).**

(Compass, F F F to F in alt.)

Open diapason.	Principal.
Stopped diapason.	Twelfth.
Dulciana.	Fifteenth.
Viola de gamba.	Cremena to tenor G.

**PEDAL ORGAN (1 stop!).**

(Compass, C C C to C, two octaves.)

Open wood.

**ACCESSORY STOPS, &c.**

Great to Pedal.	Swell to Great.
Choir to Pedal.	Swell to Choir.

Four composition pedals acting on the Great Organ.

The CCC compass of the Great organ manual should be noticed. In 1860 the screen was removed, and the organ was placed in the north-east arch of the chancel. But the keyboards were put in such a sunken position as to be most inconvenient to the organist. Three years later (in 1863) Father Willis was called in; he enlarged and revised the instrument, and placed the manuals in the gallery. In 1872, when Sir John Stainer succeeded Sir John Goss, the organ was divided and assumed the appearance with which we are now so familiar, the work being also carried out by Father Willis.

**UNPREMEDITATED THUNDER.**

Sir John Stainer, who was a chorister of St. Paul's from 1847 to 1857, kindly sends the following amusing reminiscence of his distinguished predecessor in the organistship of the Metropolitan Cathedral:—

'In 1855 or 1856, when the organ at St. Paul's still stood in its original position on the screen, and the organist played with his back against the choir-organ, there was a space on each side of the organ loft which had a seat where three or four visitors could sit during service. These spaces were hidden by dark red curtains, but on Sunday afternoons when Mr. Goss permitted a few friends

to join him, the curtains were thrown open so that his visitors could have a view of the choir and congregation, and a very pretty sight it was. During the short interval which elapsed between my choristership and my call to St. Michael's College, Tenbury, I was on several occasions one of the favoured few who were invited by Mr. Goss to sit in the organ-loft.

'One Sunday afternoon he asked me to cross to the further side, because he expected some one else. I, of course, obeyed, by sitting on the organ-stool and wriggling along it, for this was the only means of moving from one side to the other, except to shut off the "pedal-pipes" and walk across the pedals. This last method of transit was that always adopted by Mr. Goss. The other visitors duly arrived before the commencement of service; they were little Arthur Sullivan and two ladies, who had kindly brought him in their carriage. During the sermon, Goss having said a few words to Sullivan, crossed over to speak to me; but alas, the dear man had forgotten to shut off the pedal-pipes, and he had taken two steps on the pedal-clavier before he realised that he was the cause of the alarming thunderings which were frightening the congregation and putting a temporary pause in the sermon. He completely lost his presence of mind, and was unable to decide whether to go backwards or forwards. Brought to his senses by the sustained roar, he continued his walk, or rather trot, towards me; when he sat down in a nervous perspiration and mopped his face while the dome was still echoing with the deep rolling sounds of his unpremeditated pedal fantasia. This story will be quite devoid of interest except to organists, and the occurrence has probably been entirely forgotten by all those who were present; but I reminded Sullivan of it many years afterwards, and we both recalled our boyish comment on it—"what a joke, wasn't it!"'

[F. G. E.]

(To be continued.)

**HYMN-TUNES.**

A WRITER in the *Encyclopædia Britannica* states that 'notwithstanding the example of Germany, no native congregational hymnody worthy of the name arose (in England) till after the commencement of the eighteenth century.' He adds, 'of the 1,410 authors of original British hymns enumerated in Mr. Sedgwick's catalogue published in 1863, 1,213 are of later date than 1707, and if any correct enumeration could be made of the total number of hymns of all kinds published in Great Britain before and after that date, the proportion to 1707 would be very much larger.' Hymnody, therefore, is a comparatively late development from the religious life of our people, who, in that

respect, lagged far behind the Germans and also the French, as represented by the Huguenots. It would be interesting to seek out the cause of this belatedness, but the matter is one for separate treatment. At present let it be observed that, to a large extent, the making of hymn-tunes was necessarily affected by the slow growth of hymns. It is true, of course, that there were hymns and tunes before the dawn of the eighteenth century, but, taking a general view of the subject, we must assign the virtual origin of English hymnody to Dr. Isaac Watts, whose works, says the writer already quoted, must command admiration 'as long as pure nervous English, unaffected fervour, strong simplicity, and liquid yet manly sweetness are admitted to be characteristics of a good hymn.' Watts was an Independent and belonged, therefore, to the strictest sect of the Puritans. It is one of the ironies of history that from the sturdy Independent stock, which bred the destroyers of organs and those who urged war against choir services, came the man destined to fill churches and chapels—the latter more especially—with hymnodic literature, and give to sacred song the distinction it has never since lost. This honour was his, not because he was a more excellent poet than some of his predecessors and contemporaries, but because he brought common sense to bear upon the question what a congregational lyric should be. He did not write odes like Milton; he was not tricky and artificial; neither had he any love for the quaint conceits which, even in his day, could not entirely be kept out of religious poetry. Watts, it is true, was often didactic, according to the taste of his time, but the hymns are very numerous in which his muse, aflame with ardent devotion, became a great light. To this let 'Our God, our help in ages past,' and 'When I survey the wondrous cross,' bear witness.

Unhappily, there was no musician to match with Watts, and the 'setting' of tunes to the new hymns went on entirely at haphazard. Through generations the task was mainly left to anybody who could invent, or adapt, or steal a melody. For ordinary metres, the older tunes, borrowed from German or French sources, served well; at any rate while in some sort protected by recollections of a great and stirring past. Later, they gradually gave way to a class of tune more nearly in accord with a public taste, or want of taste, which, when it had any active preference at all, inclined to the trivial and vulgar, not to speak of contrapuntal quips and cranks at sight of which our respect for the taste and judgment of the past encounters a severe shock. I remember, as a boy, making practical acquaintance with a host of 'curly tunes,' abounding in trills and turns, and in repetitions which played havoc with the sense of the words, as when they made the judicious grieve with 'My inward pi— My inward piety.' Some of the precious

compositions in question haunt my memory still, notably this:—



It may be said that tunes of this sort were local, and chiefly rustic, in origin and use. That statement rests upon no good foundation. I have before me a little volume, entitled 'The Psalm Singer's Help, being a collection of tunes in three Parts, that are now used in the Churches and Dissenting Congregations in London, with a Thorough Bass for the Harpsichord or Organ, and an Introduction for the use of Learners, by Thomas Knibb.' There is no date on the title page, but from orthographic and other evidence this collection appears to have been issued about the middle of the eighteenth century. My copy is marked 'A New Edition,' so that it must have enjoyed some popularity—a fact indicated by the annotations of a former possessor. A curious feature of the book is due to its editor's attempts at securing variety of effect. For example, he directs certain lines to be sung by women alone, or men alone. Other lines are marked 'chorus,' and so on. Clearly, therefore, the tune had then begun to exist, so to speak, for its own sake rather than as an auxiliary to the hymn. Later developments were in the same direction. Contrapuntal devices established themselves, and repetitions of phrases set the sense of the poetry absolutely at defiance. With these changes congregational singing went on the down grade, and it is not difficult to see that the music of worship fell more and more into the hands of a select few, who probably revelled much in the Scotch snap, as used, for example, in the tune subjoined:—



Still more objectionable, in one sense, was the debasing process through which even the good tunes were made to pass. It is bad enough to turn out an inferior article, it is worse to degrade that which is excellent. Even the fine old tunes of earlier days, or, at any rate, many of them, were so transfigured that their own composers could hardly have recognised them. Take, for example, that ascribed to Tallis, and usually connected with Ken's Evening Hymn. I have heard this tune



sung hundreds of times in the manner following:—



Others, though less violently treated, were laden with 'graces'; following at a distance, yet far too near, the model set up by the public singers of the day, who turned out melodies in a deplorably over-dressed condition and decked with fripperies. If we consider all these things it must be clear that the English hymn-tune was unfortunate in its origin and, for a long period, in its history also. It improved as time went on and taste became more refined, but the change was slow. People, especially choir people, made a stout fight for the 'curly' ones; for the imitations; the little bits of duet, and the antiphonal effects of men *versus* women. Rippon's Collection was cherished in many quarters long after the tide of reform had begun to flow. When a youth I was, for some months, organist of a chapel in a sea-side town, where was a choir—of a sort, and oftentimes, for the sake of peace, did I yield to requests for an extract from Rippon, or from some time-stained MS. such as used to be found in most organ galleries, full of fearful and wonderful creations, fathered by vulgarity, and mothered by incompetence. But a happy change went on, despite the 'rearguard actions' fought by the beaten side, and people could no longer plead bad tunes as an excuse for staying away from church. Only sermons were left to answer that purpose.

The question now arises—and it is the main question—whether the present-day hymn-tune can in any manner be improved; whether there does not hang about it some trace of the unworthy past. We have got rid of much offensiveness; does its spirit exist in other and perhaps newer forms? In considering this point we must needs discriminate with some care, seeing that the vast majority of current tunes, whether ancient or modern, are excellent in respect of form, well-made, and, in a high sense, musical. Discrimination, however, leaves us in no doubt on one point—that with the increase and vogue of flaccid, namby-pamby, ultra-sentimental hymns an analogous change has come over tunes. Given the former, a composer's sense of fitness would incline him to the latter, and, so far, he cannot well be blamed. But the result is disastrous to the serious and manly dignity, as well as to the general propriety and efficiency, of music intended for use in Divine service, and regarded as applicable not to one hymn alone, but to many. Wishing to keep personalities out of these remarks, I abstain from quoting 'terrible examples,' for which act there is the less need

because every reader knows where to find them for himself, especially in collections of recent date. The pretty, sentimental tune is the complement of the pretty, sentimental hymn, and the two will stand or fall together. For my own part I could very well spare them both, as adjuncts to public worship, in which we need virility, not effeminacy; the breadth and grandeur appropriate to a collective act, not the finicking expression of an individual mood. Tunes such as those indicated should be kept in personal museums, though even there their influence cannot be the best conceivable. For the future everything depends upon the struggle between a sturdier, more masculine religious sentiment, and the feeble, puling emotionalism that not only tolerates but invites the lackadaisical twaddle regarded by so many persons as equivalent to the 'psalms and hymns and spiritual songs' with which St. Paul recommends us to admonish one another. There is in it nothing so manly as admonition. Tradition credits the Rev. Rowland Hill with saying that the devil should not have all the pretty tunes. It seems to my mind that the shrewd 'enemy' would bear his loss lightly. They are very poor Christian ammunition.

The worst feature in the case here discussed is the training of children to the use of twaddle, both poetic and musical. I have at hand a collection of hymns and tunes for juveniles which appears to be largely used, and is proportionately mischievous. One cannot look through its pages without concern that the springs of good taste and feeling are corrupted at their very source. I must not, however, be understood as saying that the entire contents of the book are objectionable. On the contrary, many of the lyrics, as also their attendant music, are beyond reproach. But the proportion of rubbish is so large that there is difficulty in making a selection of the worst, and I take the following jingle almost at haphazard:

O won't you be a Christian  
While you're young?  
Don't think it will be better  
To delay it until later,  
But remember your Creator  
While you're young.

For the culture of priggishness and the encouragement of self-righteousness what can be more efficacious than this?

Do you know what makes us happy,  
When so many hearts are sad?  
We are little friends of Jesus,  
That is why we are so glad.

Then the children are expected to sing in chorus:

We are little friends, we are loving friends,  
We are happy, happy little friends of Jesus.

The volume contains a considerable number of hymns setting forth the material glories of heaven—the jasper gates, the golden streets, the shining crowns, and all the rest of it; the

general teaching being that those who have only just opened their eyes upon the beauty and wonder of God's world should look beyond, longing for another place:

I'm but a stranger here,  
Heaven is my home;  
Earth is a desert drear,  
Heaven is my home.

The following stanza forms part of a hymn set to Weber's melody more generally associated with 'Behold, how brightly breaks the morning':

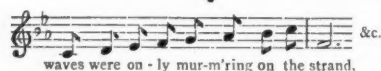
There is a better world we know,  
Oh, so bright!  
Where never enter sin or woe,  
Oh, so bright!  
And music fills the balmy air,  
And angels bright and pure are there,  
And harps of gold and mansions fair,  
Oh, so bright!

This would be mischievous (it is certainly ungrammatical) if children were as lacking in healthy instinct as the poets of the Sunday school seem to imagine. The little ones who have so lately come, 'trailing clouds of glory,' exercise a much better perception of things than some of their teachers. They know full well that earth is not a 'desert drear,' but a place of beauty, with its flowers and fruits, its rippling streams and majestic seas, its ever changing clouds and stars, and its happy human feelings of love and companionship. Tell a sane child that this world of wonder and charm is a desert drear, and he, quite properly, does not believe you. He may sing an affirmative as a matter of duty. Liberate him from school, and he will wander through the pleasant meadows of your desert, picking flowers and shouting his innocent delight. The fact is that these hymns are terribly unreal, and the children know it through the feelings which instinctively rise up to oppose them.

Many of the tunes which go with the misleading lyrics are worthy companions. Here we have adaptations of 'Home, sweet home,' 'The Mill Wheel,' and so on. If these were all there would not be much reason to complain, but against one of them might be placed ten of the vulgar jingles which certain composers, chiefly American, are prepared to turn out by the gross. Nothing musically more debasing can be imagined than these effusions, of which only one need be put in evidence:—



Oh, I love to think of Je-sus as He sat be-side the sea, Where the



waves were on - ly mur-m'ring on the strand, &c.

The question whether I have touched upon some points calling for reform may safely be left to the reader's judgment.

JOSEPH BENNETT.

## MANCHESTER MUSIC MAKINGS.

DWELLERS in the Metropolis are too prone to speaking slightly of musical doings beyond London, even in large centres of population. They are by no means sparing in their use of the word 'provincial,' which they utter (or mutter) in a little 'p' tone, as if capitals must be reserved for the Capital. In order to show that we do not slightly regard our country cousins in their music makings, we propose to offer a few gossip observations upon two old Manchester musical societies—one still in existence, the other defunct.

### THE GENTLEMEN'S CONCERTS.

This venerable institution seems originally to have been a society of amateurs, all of whom played the German flute! This winded constitution doubtless prompted the following poetical effusion:—

Some years gone before, a musical taste  
Had provided the town a slight musical feast,—  
(Without souls for harmony men are but brutes,)—  
'Twas a concert composed entirely of flutes!  
Ere the year I have quoted [1777] better taste had prevail'd,  
And the flutes' monotonous tones had assail'd.  
An orchestra varied with instruments due,  
Gave a concord of sounds to pure harmony true;  
A room worthy the object that year was erected—  
A room by the musical world much respected;  
Since increased in its size, as the town has increased:  
The science assembled has polished our taste.

The initial concert was probably so far back as November, 1744, when Handel was yet alive. During the first quarter of the Society's existence there were no less than 165 subscribers, who paid five shillings each for a series of six concerts. Considering the population of Manchester at that time this seems a very remarkable achievement for a start off. The first ten or twelve names on the list of subscribers formed 'the elite of the aristocracy of wealth, fashion, and standing in Manchester,' thus the title of Gentlemen's Concerts is not far to seek. The names included a 'Mr. Anonymous,' who, it is thought, was none other than Charles Edward, the young Pretender, or Bonnie Prince Charlie, of the Jacobite songs, who passed several weeks during the summer of 1745 in strict privacy at Ancoats Hall, Manchester. A distinguished member was John Byrom, author of the celebrated squib on Handel and Bononcini—a squib which has often been wrongly attributed to Swift. Here it is—

Some say that Signor Bononcini  
Compared to Handel, is a ninny;  
Whilst others say, that to him, Handel  
Is hardly fit to hold a candle.  
Strange that such difference should be  
'Twixt Tweedledum and Tweedledee.

The early accounts of the Society show that twenty-one shillings was paid for the hire of the

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room for four nights. Among the disbursements is an entry of 'wine for y<sup>e</sup> performers 1s. 8d.' The programme of the first concert consisted of the following :—

Overture to *Otho*; song; German flute concerto; song; First of Tassarini; third sonata, first set of Corelli. 2nd Act: Second Concerto of Corelli; lesson upon the Harpsichord; song; second sonata, second set, Corelli; solo German flute; third of Tassarini!

The following curious entry in the minute book was probably prompted by the librarian: there is a touch of irony in the vagueness of the 'stolen or strayed':—

*Belonging to ye Concert.* The stage, musick desks, and benches, with y<sup>e</sup> sconce for candles. Handel's overtures, compleat, Corelli's Concertos, Geminiani's Concertos; Fellow's Concertos, stolen or strayed.

A concert-room was built in Fountain Street in 1777. At an early period of this building the rehearsals were held in a dancing-master's room in King Street, when a 'half-guinea bowl of punch was allowed for the orchestra!' The new hall, holding 1,300 persons, was opened in 1830, and from that time the Gentlemen's Concerts continued to prosper. The Society has now attained the green old age of 157 years, and thus it may be regarded as one of the oldest musical institutions of the country. Long may it continue to flourish in so invigorating a musical atmosphere as Manchester. Reference to the now defunct Hargreaves Choral Society, founded in Manchester in 1841, may be reserved for a future number.

### PERMISSIBLE FIFTHS.

THE question of the good or bad effect of consecutive fifths has been often discussed; but writers upon the subject have hitherto dealt chiefly with those fifths which are perfect. The object of the present article is to call special attention to cases in which one fifth is perfect and the other diminished.

The progression from one diminished fifth to another need not come under consideration, because the effect is perfectly smooth, *e.g.* :—



This much will be generally conceded. But successions of fifths, when only one is diminished, may occur in a variety of ways, of which all are not equally good.

Here are examples in the key of A minor :—



The perfect fifth upon the Tonic is in one case followed and in the other preceded by the diminished fifth upon the Leading Note.



The perfect fifth upon the Dominant is in one case followed and in the other preceded by the diminished fifth upon the Leading Note.



The perfect fifth upon the Dominant is in one case followed and in the other preceded by the diminished fifth upon the chromatically-raised Subdominant.



The perfect fifth upon the Tonic is in one case followed and in the other preceded by the diminished fifth upon the Supertonic.

The first of the above eight progressions is often to be found. The following extracts from the works of six different composers will furnish sufficient proof of this statement :—

PURCELL. 'Te Deum.'



HANDEL. 'St. Cecilia's Day.'



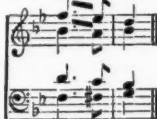
BACH. 'Passion' (St. Matthew).



BACH. 'Christmas Oratorio.'



HAYDN. 'Creation.'



CHERUBINI. 'Fourth Mass.'



BEETHOVEN. 'Mass in C.'



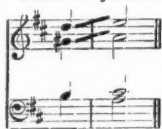
In view of these examples, it is safe to say that the perfect fifth on the Tonic may always proceed to the diminished fifth on the Leading

Note, unless the lower of the two parts concerned is the *Bass*, for it is to be noticed that, in every instance quoted, the fifths are formed between *upper* voices.

The second of the eight progressions enumerated above (*i.e.*, that in which the *perfect* fifth has the second place) is also to be met with in works of good composers, but not so frequently as the first.

The illustrations next given are worthy of attentive consideration :—

PURCELL, 'Jubilate.'



BACH, 'Passion' (St. Matthew).



BACH, 'Christmas Oratorio.'



BACH, 'Christmas Oratorio.'



HAYDN, 'Passion.'



SPOHR, 'Last Judgment.'



There is room for difference of opinion here, but it is worthy of note that the best theorists include such things in their lists of allowable progressions.

To the third and fourth of the original eight progressions no serious objection can be urged, inasmuch as *no change of harmony* takes place, *e.g.* :—



It is to be observed in regard to these last illustrations that there is oblique motion in the former and contrary motion in the latter. But under similar circumstances *all* the parts may move in the same direction without bad effect, *e.g.* :—

SPOHR, 'God, Thou art Great.'



The fifth of the eight progressions under consideration is, like the first, free from reproach when the dominant triad is succeeded by a chord of the Augmented Sixth, *e.g.* :—



But the same progression reversed is also possible, *e.g.* :—

SPOHR, 'Last Judgment.'



MENDELSSOHN, Ps. 'My God, my God.'



The last two of the eight examples first put forward seem to be the least worthy of imitation. Such progressions are to be met with occasionally, but they are too rare to justify any argument in their favour.

There is an appreciable difference in beauty between successions of fifths in which the leading note plays a part and those in which the tonic is the lowest of the four sounds concerned, *e.g.* :—



The foregoing observations make it possible to formulate a few rules for the treatment of consecutive fifths when one of them is diminished and the other perfect.

- (1) Avoid moving from fifth to fifth between the Bass and another part.
- (2) Fifths (between upper parts) where the lower part moves a semitone may generally be written.
- (3) Progressions of fifths in which the lower part moves by a whole tone should be avoided.
- (4) Those fifths which are merely the result of a movement of parts without a change of harmony produce *no* bad effect.

To some minds the questions here raised may seem to be of little importance. But experienced teachers of harmony know well that it is upon minute points like these that thoughtful students need guidance. If the ideas put forward in this article prove to be useful to anyone (whether teacher or student) I shall not grudge the time which I have spent in research.

F. E. GLADSTONE.

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## OCCASIONAL NOTES.

SIR JOHN STAINER has recently been enjoying the *dolce far niente* at various towns in the Riviera and in Italy. At Florence, owing to the temporary indisposition of the lady organist of the English church in the East Bay, the Chaplain prevailed upon him to take the organ—an instrument of one manual and eight stops!—at a Sunday morning service. The fact that Sir John had not played at a service for twelve or thirteen years may account for a certain nervousness that he felt in discharging this duty, but it is not surprising to learn that the distinguished deputy 'managed to get through' without bringing discredit on his cathedral ancestry.

SIR ALEXANDER MACKENZIE has lately been recuperating at Florence, with, we are glad to learn, satisfactory health-restoring results. Like Sir John Stainer, he has been keeping his hand in during his sojourn in 'furrin parts.' At the twenty-first concert of the Società Cherubini, given on February 25, Sir Alexander conducted his Scottish Pianoforte Concerto (Op. 55), the solo portion of which was played in first-rate style by Professor G. Buonamici. The work appeared to make a strong impression upon the audience, if such tributes as recalls and applause may be accepted as trustworthy signs in that direction. And this in spite of (to the Florentines) the strange rhythm and harmonies of Sir Alexander's native land—or should it be his native heath? The orchestra took to the work, and played their part in it in a highly finished manner, due not a little perhaps to the plentiful supply of rehearsals which were given to the composer-visitor. The regular conductor of the Società Cherubini is Marchese O. de Piccollelli, an amateur who spends his time and money on the Society—equivalent to our Philharmonic—and who does his work remarkably well. Were it not for his exertions it is doubtful whether Florence would have any orchestral concerts at all, therefore he deserves the thanks of all musicians for his zealous labour of love. Sir Alexander has, we understand, been at work on the incidental music for Sir Henry Irving's forthcoming production of 'Coriolanus' at the Lyceum Theatre.

SIR FREDERICK BRIDGE discoursed on the subject of 'A seventeenth century view of Musical Education' at the meeting of the Musical Association, on the 12th ult. The genial lecturer took the 'Memoirs of Musick,' by the Hon. Roger North, as the basis of his interesting remarks. After he had sketched the ancestors of Roger North, he referred to the fact that he (North) was a pupil of old John Jenkins. The opinions of the old-time writer (he died in 1773) upon the advantages of music in the home and as a factor in education were dwelt upon by Sir Frederick in his most entertaining manner, seasoned, it need hardly be said, with humour.

MR. CHARLES SALAMAN celebrated his eighty-seventh birthday on the 3rd ult. Congratulations—no less hearty because they are a little behind the beat—to the genial veteran musician. Mr. Salaman knew Clementi and a host of other distinguished masters of the art, many of whom have entered upon their long last sleep. Sixty-five years have passed since he wrote his famous song, 'I arise from dreams of thee,' and as he was a pianoforte pupil of Charles Neate, we must not forget that he is a grandson (musically) of Beethoven. His services

to the Musical Association, as one of its founders and as its first honorary secretary, will not soon be forgotten. Moreover, he has always shown an active interest in music, which has manifested itself in many directions of usefulness. Mr. Salaman witnessed the destruction by fire of the Argyll Rooms, Regent Street, the first home of the Philharmonic Society. Although this happened in the year 1830, he can well remember the extraordinary appearance of icicles formed by jets of water thrown upon the adjoining buildings, the weather being intensely cold on that bitter February night. On that occasion a steam fire-engine was used for the first time in London. Few can recall that incident in our Metropolitan progress.

MR. ROBERT NEWMAN announces that The London Musical Festival is to be held at Queen's Hall, from the 29th inst. to the 4th prox. Six concerts are to be given, conducted respectively by M. Colonne, M. Ysaye, M. Saint-Saëns, Herr Weingartner, and Mr. Henry J. Wood (two performances). The Queen's Hall Orchestra of 110 performers will play, and it is stated that negotiations are pending with the most eminent instrumentalists and vocalists. No information, however, is forthcoming in regard to the performance of choral works. To give a series of half-a-dozen orchestral concerts without including a single specimen of choral music, and to apply to the scheme the high-sounding title of Festival is nothing less than a misnomer in this country. Should not the fact of the crowded audience at the recent performance of Beethoven's 'Choral' Symphony at Queen's Hall induce Mr. Robert Newman to treat choral music with more respect?

PROFESSOR JULIUS BUTHS conducted a very interesting concert, the seventh of the season, of the Städtischer Musik-Verein, Düsseldorf, on February 28. The following was the programme:—

## ERSTER THEIL.

Symphonie D-dur .. .. von Philipp Emanuel Bach  
(1714—1788).

*Allegro di molto. Largo. Presto.*

Symphonie G-moll .. .. von Johann Christian Bach  
(1735—1782).

*Allegro. Andante più tosto Adagio. Allegro molto.*

Concert für drei Claviere und Streichorchester (No. 2, C-dur)  
von Johann Sebastian Bach  
(1685—1750).

*Allegro. Adagio. Allegro.*

Die Herren Professoren Buths, van de Sandt und Seiss.

## ZWEITER THEIL.

Concert für Orgel und Streichorchester, G-moll  
von Georg Friedrich Händel  
(1685—1759).

Bearbeitet von F. W. Franke.

*Larghetto. Andante. Adagio. Allegro.*

Herr Professor F. W. Franke.

Concert für drei Claviere und Orchester, F-dur  
von Wolfgang Amadeus Mozart  
(1756—1791).

*Allegro. Adagio. Rondo. Tempo di Menuetto.*

Die Herren Professoren Seiss, van de Sandt und Buths.

The interesting annotations to the programme, furnished by the conductor-pianist, were as follows:—

To-day's programme will make us acquainted with several works emanating from a period immediately preceding the classical epoch of instrumental music.

Between the strictly contrapuntal elaborations, or that constructed upon a *basso continuo* (dem Generalbass) of the earlier epoch, on the one hand; and the freer, if also more homophonous, orchestral writing of the classical period

('the universal monophony, combined with an absolute mastery of polyphony,' as Riemann aptly defines it), on the other; the direct connecting links are supplied by two sons of Johann Sebastian Bach—viz. (1) *Philipp Emmanuel*—usually called the Berlin Bach; who was born at Weimar in 1714, who resided at Berlin from 1738-1767 in the capacity of *Kammercellist* of Frederick the Great, and who subsequently, until his death in 1788, lived at Hamburg; and (2) *Johann Christian*, the youngest son of Johann Sebastian, known as the London Bach, who was born at Leipzig in 1735, who lived from 1754 to 1759 in Milan, and afterwards in London, as a musician in the service of Queen Charlotte; where he died in 1782. Both these sons of Bach were, during their lifetime, regarded as highly esteemed composers—in fact, they were more popular with the musical world than their father. There can be no doubt that Haydn, Mozart, and Beethoven (the latter, at least, so far as Philipp Emanuel Bach is concerned) were influenced in more than one direction by the instrumental style of the two brothers Bach. The latter, on their part, carried on and developed the instrumental rather than the vocal style of Johann Sebastian Bach and Handel, and it has, therefore, been judged appropriate to include some works by these old composers in to-day's concert.

Mozart's charming Concerto in F major for three pianofortes (composed February, 1776), which has never been performed by this Society, will—as an early blossom, heralding a glorious springtime in the development of instrumental music—not inappropriately conclude the concert.

It should be added that, as regards the order in which the different works will be performed, strict chronology has not been observed, it having been adopted rather with reference to the relative tonality and character of the works represented.

In conclusion, the heartiest thanks of the Musik-Verein are due to Dr. Erich Prieger, of Bonn, for so kindly placing at our disposal, for the purpose of performance (probably for the first time in Germany), the G minor Symphony of Johann Christian Bach, which forms part of his rich collection of musical autographs.

J. BUTHS.

PROFESSOR NIECKS concluded the series of his invaluable Historical Concerts at the University of Edinburgh, on the 13th ult., when the programme was devoted to a recital of the pianoforte works of Brahms—the interpretation of the various solos by Miss Fanny Davies being all that could be desired. The Reid Professor contributed the following critical observations to the programme:—

Brahms, being a pianist, naturally began by composing for his instrument; but he did not continue to do so for long, and, indeed, afterwards wrote comparatively little for the pianoforte alone. With the exception of a Trio for pianoforte, violin, and violoncello, Op. 8, and some songs, Op. 3, 6, and 7, the Op. 1-10 are for the pianoforte alone, and comprise, which is notable, three grand solo Sonatas, the only ones he published. Op. 9 and 10 are Variations, so are also Op. 21, 24, 25, and the four-hand Op. 23. Between Op. 35 and 116 Brahms wrote for the pianoforte alone only the two-hand Capricci and Intermezzi, Op. 76, the Rhapsodien, Op. 79, and the four-hand Waltzes, Op. 39, Op. 52-a (Liebeslieder), and Op. 65 (Neue Liebeslieder). Having late in life turned again to his first love, the pianoforte, he seems to have been fascinated by her charms; for the Fantasien, Op. 116, were followed by the Intermezzi, Ballade, Romanze, and Rhapsodien, Op. 117, 118, and 119. To these works with *opus* numbers have, however, to be added some without *opus* numbers—two books of Hungarian Dances and fifty-one Exercises, and several transcriptions of compositions by other composers.

Without in the least undervaluing the imposing Sonatas and Scherzo, and the magnificent Variations of the first period, the delightful waltzes and other pieces of the second, and the attractive tone-poems of the third, one cannot but come to the conclusion that Brahms's compositions for the pianoforte alone do not form the most

important class of his works. In following the course of the master's artistic career, we are struck first of all by the large number and the excellent quality of his concerted chamber music. From Op. 18 to Op. 51 there are to be found no fewer than nine works of this kind—two sextets, one quintet, four quartets, one trio, and one sonata (pianoforte and violoncello); and these were followed as time went on by ten more.

With Op. 45, 'A German Requiem,' Brahms secured for himself an unassailable position as a composer of choral-orchestral music, and strengthened this position by Op. 54, the 'Song of Destiny,' Op. 55, the 'Song of Victory,' and other works. After prelude with two Serenades, Op. 11 and 16, and the Variations on a theme of Haydn, Op. 56-a, Brahms claimed with Op. 68, his first Symphony, a place among the symphonic composers. After this came from his pen three more Symphonies, Op. 73, 90, 98, and two Overtures, the Academic and the Tragic, Op. 80 and 81. With this class of composition we may also group the Concertos—two for pianoforte, Op. 15 and 67; one for violin, Op. 77; and one for violin and violoncello, Op. 102.

Whilst, with regard to the above-mentioned classes of composition, Brahms showed at different periods of his life a predilection for one—now for pianoforte, now for concerted chamber, now for choral-orchestral, now for the purely orchestral compositions—his devotion to song was continuous, extending from Op. 3 to Op. 121.

Now, in which of these classes of composition was Brahms pre-eminently great? Some say in concerted chamber music, others in choral-orchestral music, others still in song, and yet others, but I think fewer, in purely orchestral music. This, however, is one of the questions about which it is idle to dispute. Let us rather try to enjoy the good things which the master created in every one of the classes.

Opinions differ more about Brahms than about any other great composer of the nineteenth century. Even Wagner, once the subject of the most violent contention, may—if we ignore a few blind worshippers and equally blind disparagers—be regarded as in the main unanimously judged and appreciated. Of a unanimous judgment and appreciation of Brahms, on the other hand, there is as yet perceivable neither the slightest trace nor the faintest prospect. The extent of the diversity of opinion is even more extraordinary than the manifoldness. It ranges from the opinion that Brahms was a genius of the calibre of Bach and Beethoven to the opinion that he was an impotent and wholly uninspired combiner of notes. An excellent, and by no means narrow-minded musician endeavoured in the writer's presence, by arguments enforced by numerous quotations from the master's works, to show that Brahms's compositions are toilsome elaborations of trite or purloined material. The proposition is absurd. But have those who, like Hans von Bülow, pronounce the names of Bach, Beethoven, and Brahms in one breath hit the bull's eye of the truth? Is there not a difference between the later and the two earlier masters? Whatever may be denied, it must be admitted that Brahms was a master craftsman, a profound thinker, and a noble striver. To be a composer of the calibre of Beethoven includes all this, but includes more. It includes also some things which it is difficult, perhaps impossible, to describe. Let us call them a strikingly original personality which finds its natural expression in music, and a vigorous spontaneous creative power. These we find in Beethoven. Do we find them in the same degree in Brahms? That is the crucial point. On the degree of the original musical personality and the strong spontaneous creativeness depends the degree of a composer's genius, and the degree of the impression he will make on the general public. Classes of the public and individuals can be interested and satisfied by other qualities, not the general public. It is not the object of the present writer to pronounce a judgment, to weigh and appraise the master's qualities, but simply to suggest an explanation of the Brahms problem. The question to be considered, then, may be formulated thus: Is Brahms, in the two respects mentioned, as liberally endowed as Bach and Beethoven, as Haydn and Mozart, or even as some others of the great, but less great composers? Or is he less liberally endowed in these respects? No doubt very

different answers will be forthcoming. But even those whose estimate is lowest will have to concede that Brahms was a great artist who gave to the world many works deserving unqualified admiration, and will not be able to say in fairness anything worse than that his reflectiveness often unduly outbalanced his spontaneity.

THE following was the programme of pianoforte compositions by Johannes Brahms (born at Hamburg in 1833; died at Vienna in 1897) performed by Miss Fanny Davies:—

1. Sonata in F minor (Op. 5).
2. Ballade in D major (Op. 10, No. 2).
3. Capriccio in B minor (Op. 76, No. 2).
4. Variations on an Original Theme, in D major (Op. 21, No. 1).
5. Rhapsodie in G minor (Op. 79, No. 2).
6. Capriccio in G minor (Op. 116, No. 3).
7. Intermezzo (Cradle Song) in E flat major (Op. 117, No. 1).
8. Intermezzo in B flat minor (Op. 117, No. 2).
9. Intermezzo in A major (Op. 118, No. 2).
10. Ballade in G minor (Op. 118, No. 3).
11. Intermezzo in E minor (Op. 119, No. 2).
12. Capriccio in C major (Op. 119, No. 3).
13. Rhapsodie in E flat major (Op. 119, No. 4).

AN interesting exhibition of pianofortes was held last month in the handsome show-rooms of Messrs. John Broadwood and Sons. Chief among, not ten thousand, but a small collection of special instruments, stood the drawing-room grand pianoforte which gained the highest prize at the Paris Exhibition last year. It was designed by Mr. E. L. Lutyens in Jacobean style. Some folk are satisfied with a showy exterior, but the rich tone, organ-like bass notes, and delightful touch of this pianoforte proved that a goodly outside was not its only title to merit. Another conspicuous object was the concert grand, designed, in Georgian style, by Mr. Arthur C. Blomfield, and intended for the Paris Exhibition. There were also attractive semi-grands in eighteenth century English and Louis XVI. styles, designed by Mr. Charles C. Altom.

THE publications of the Internationalen Musikgesellschaft promise to fill a sphere of great usefulness in the literature of the art. The ground covered thereby is quite encyclopædic in matters relating to music, and the capital index to Volume I. of the transactions is invaluable for the purposes of reference. German is, perhaps naturally, the chief language used in these records, but English and French are not excluded in the publications. As the printing is done in Germany, misprints of English words should be looked upon with a lenient eye, but, at the same time, they may furnish material for amusement. For instance, what does the Union of Graduates say to one of their number being designated a 'Mus. Boc.'? And in what part of London is 'South Lambech Road' situated? 'Wolvenhampton, England' looks a little strange; but when we are told that the slow movement of Mr. H. Farjeon's pianoforte concerto 'showed specially good key-beard figuration' we are charitably bound to regard it as a close shave to accuracy. The name of one of the English members of the Society is given as 'Ewards,' which rather suggests that the fourth letter of the alphabet is not forthcoming.

THE mixing of colours is generally regarded as belonging to the province of painters, and not as one of the qualifications of musical critics. But a notice in a London daily of the recent performance of 'Israel in Egypt,' at the Royal Albert Hall, leads one

to infer that the art has its votaries on the press. We read that 'Mr. Andrew Black, in the very few special pieces assigned to him, sang with wonderful spirit and with extraordinary beauty of vocal effect. He and Mr. Watkin Mills were responsible for the interpretation of the famous duet, "The Lord is a man of war."' So far as we know our 'Israel in Egypt' the bass solos in that work are 'very few.' As Mr. William Green, who sang the tenor solo music is not mentioned in the notice, we are driven to the conclusion that the critic has been mixing his colours a little too freely—Black with Green, or Green with Black. We may add that the journal in question is not *Black and White*.

SCHUMANN composed 'The Pilgrimage of the Rose.' A well-known musician, whose familiar form is not unknown in Training Colleges, says that when seeking his seat at a concert he treads in the footsteps of Schumann—he makes the pilgrimage of the rows.

### A MUSICAL EVENING AT CAMBRIDGE.

(BY ONE WHO WAS THERE.)

IT was a fortunate thing for us—my colleague and me—that an official visit to Cambridge coincided with the annual visit of the Oxford University Musical Union to a similar organization at the sister University. Nothing could have been heartier than the invitation to be present and the welcome extended to us by Mr. Sedley Taylor, the Treasurer, at this 253rd concert given in the Room of the Cambridge University Musical Club.

What is the *raison d'être* of the Club? How is it constituted? What are its aims and aspirations? The Club was started about ten years ago for the purpose of stimulating a love of Chamber Music among the undergraduates at the University. Its career has been prosperous and its existence has been fully justified. The Club has excellent premises situated in the ancient courtyard of the now defunct Falcon Inn, off Petty Cury. The open galleries of the old hostelry can be clearly traced from the windows of the club. All the members have the use of the club-room as a place of meeting, where they may write letters, and where they can practise music, solo and concerted. Two grand pianofortes, an excellent library of chamber music, some books on musical literature, including several volumes of THE MUSICAL TIMES—all these are at the disposal of the members. For these valuable privileges each member pays the modest subscription of half-a-guinea per term. The membership of the Club stands at about 120. Its affairs are managed by a committee of twelve, elected from and by the members. Eight meetings are held during Term on Saturday evenings. The performers at these Saturday music-makings are selected solely from the members, and each member of the Committee in turn is responsible for making up the programme. It need scarcely be said that the performances on these occasions are of a strictly classical nature. The audience consists of earnest-minded undergraduates, having a strong affection for music of the most elevated type, and men who listen with an absorbed attentiveness that might put a London concert audience to shame. Who can estimate the value of such refining influence on these impressible young fellows at this period of their life work? Many, probably all of them, will find spheres of usefulness in various parts of the world, where they will have opportunities of fostering a love of music in those among whom their lot may be cast.



Once a year the two sister Societies—the Musical Club of Cambridge and the Musical Union of Oxford—make an interchange of visits. Thus it came to pass that the Oxford men furnished the programme at the special function at Cambridge, on the evening of the 11th ult. We were greatly struck at seeing a bust of John Sebastian Bach standing at the head of the room. So excellent is the representation of the great Cantor that the dear old fellow seemed almost to be nodding approval at the proceedings which he certainly regarded with a smiling countenance. Mr. Sedley Taylor kindly tells us the history of this striking likeness of Bach in these words:—

A skull having been found in a Leipzig churchyard in a position and under circumstances favourable to the supposition of its being that of the great composer, the authorities put the matter to the test with genuine German thoroughness in the following manner:—A plaster cast of the skull was first taken, and the Professor of Anatomy at the Leipzig University, after making a special series of dissections for the purpose, drew up a tabular statement concerning the thickness of the soft parts of the face, showing for each region of the cast what was the minimum and what the maximum thickness of soft part which might be superposed on it. Then a statuette was called in: the cast, two contemporary portraits of Bach and the anatomical table were placed in his hands, and he was instructed to prepare in clay superposed on the plaster skull the best resemblance he could get to the contemporary portraits consistent with strict adherence to the conditions laid down by the Professor of Anatomy. Several attempts having been made, the final result satisfied both the statuette and the anatomist. Casts were taken from it, one of which, obtained from Messrs. Breitkopf and Haertel of Leipzig, is the bust now before you.

But the tuning up has finished and the music has begun. Here is the programme.

#### CAMBRIDGE UNIVERSITY MUSICAL CLUB.

(253rd Concert.)

MONDAY EVENING, MARCH 11th, 1901.

At 8.30 p.m.

*This Programme has been undertaken by Members of the Oxford University Musical Union.*

1. QUINTETT for two Violins, Viola, 'Cello, and Contra Bass in D minor, Op. 24 ..... Onslow  
*Allegro. Minuetto. Allegro impetuoso. Tema con variazioni, Andante. Finale, Allegro vivace.*
- B. HEAPE (C.C.C.), A. W. DAVIES (University), A. J. WEBB (Magdalen), E. S. KEMP (Magdalen), N. E. HOPE (Queen's).
2. SONG, "Widmung" ..... Schumann  
H. P. GRANTHAM (New College).
3. VARIATIONS SÉRIEUSES for Pianoforte Solo in D minor, Op. 54 ..... Mendelssohn  
R. H. A. THEW (Wadham).
4. SONG, "Erl König" ..... Schubert  
H. P. GRANTHAM.
5. PIANOFORTE TRIO in G major, Op. 1, No. 2 ..... Beethoven  
*Adagio, Allegro vivace. Largo con espressione. Scherzo, Allegro. Finale, Presto.*  
J. S. HEAP (Exeter), J. W. H. GODEFROI (Trinity), L. T. BURRA (University).

The voice of criticism must, of course, be silent on such an occasion. It was so pleasant to be able to listen to the music for the love of it without having to criticise its performance. I may, however, call attention to the interest excited by a quintet by the almost forgotten George Onslow (1784-1853), the composer of no less than thirty-four quintets and thirty-six quartets for strings, in addition to much other chamber music. It appears that his earlier

quintets were written for two violoncellos; but at a certain performance in England the second violoncellist failed to arrive, and it was proposed that Dragonetti, who was present, should play the part on his double-bass. Onslow positively refused, saying the effect would be dreadful. However, after waiting some time, he was obliged to consent; when a few bars had been played he was delighted with the effect. This incident caused him thenceforth to write all his quintets for violoncello and double-bass.

To return to the concert. At the conclusion of the programme Mr. Sedley Taylor—who may be regarded as the father of the Club—spoke a few words of thanks to the Oxford men for their kindness in giving such an excellent performance. But this by no means terminated the proceedings. What happened afterwards need not be told in detail. Suffice it to say that songs, not of a rigidly classical type, were sung, and that the audience did not refrain from joining in the refrains of those ditties. Various other impromptu features, of a non-solemn nature, presented themselves, including a most comical performance of 'Home, sweet home,' on the double-bass, ranging from a groaning grunt to a side-splitting squeak on the elephant of the orchestra. And when, close upon the midnight hour, we all joined hands in singing 'Auld lang syne'—beginning at an *andante* rate of speed and increasing to a vigorous *molto prestissimo*—with 'God save the King' as the final strain, we came away with the consciousness of having spent an exceedingly enjoyable evening as the guests of the Cambridge University Musical Club.

DOTTED CROTCHET.

MRS. ROSA NEWMARCH gave a highly interesting lecture on the 'Art Songs of Russia,' at Leighton House, on the 18th ult. With a view to showing the growth of the art, the lecturer chose for consideration the composers Glinka, Dargomizsky, Rubinstein, Balakirev, Borodin, Cesar Cui, Moussorgsky, Tchaikowsky, and Rimsky Korsakov. The influence of their songs on the development of the art in Russia and their general characteristics were clearly and fully described. It was interesting to note that Tchaikowsky, the best known of the above composers in this country, had written 107 songs, many of which did not rise above commonplace. The lecture was illustrated by a selection of songs by the composers named, admirably sung by Mrs. Henry J. Wood and Mr. Lane Wilson, the lady giving her songs in the original text, accompanied by Mr. Henry J. Wood.

THE Committee of the Westmorland Musical Festival announce an attractive programme for the music-meeting which is to be held on the 18th, 19th, and 20th inst. The choral works chosen are 'The Death of Minnehaha' and 'Hiawatha's Departure,' which will be conducted by the composer, Mr. S. Coleridge-Taylor. The orchestral works, which will be played by the Manchester Orchestra under the conductorship of Signor Risegari, will include Beethoven's 'Eroica' Symphony, Schubert's 'Unfinished' Symphony, and Weber's 'Der Freischütz' Overture. The vocalists engaged for the Festival are Miss Evangeline Florence, Miss Mary Wilson, Mr. Whitworth Mitton, and Mr. James McInnes. The Committee have evidently determined that the Festival this year shall be an advance on any previous Festival.

A VERY successful performance of Mendelssohn's 'St. Paul' took place in Lyndhurst Road Church, Hampstead, on the 20th ult. The choir, formed of the recently organised Hampstead Nonconformist Union, acquitted itself admirably. The soloists were Miss Blanche Lambert, Miss Laura Pearson, Mr. Henry Holyoake, and Mr. Arthur Barlow. Mr. G. Dorrington Cunningham most ably accompanied on the organ, and Mr. J. Douglas Macey skillfully conducted a performance that reflected the greatest credit on all concerned. There was a crowded audience.

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## THE HOUSE IN WHICH SIR ARTHUR SULLIVAN WAS BORN.

WHERE was Sir Arthur Sullivan born? In London, so all the dictionaries, biographical notices, and other sources of information record. But considering that London is a large place the information is just a

little too vague. We are glad, however, to inform our readers that we have discovered the very identical house, which is situated in the Borough of Lambeth. A little thoroughfare running east out of Lambeth



NO. 8 IS THE FIRST HOUSE ON THE LEFT.

(From a Photograph taken specially for THE MUSICAL TIMES by Mr. Augustus Littleton.)

Walk is named Bolwell Street, too insignificant apparently to appear in the London Directory of to-day. Over its first few houses, commencing with No. 1 and including No. 8, is a pediment containing the inscription—

BOLWELL—1838—TERRACE.

Sixty years ago Bolwell Terrace was the subsidiary name for a few houses in the street of that designation. In the year 1842 the rated occupier of No. 8, was Thomas Sullivan, the father of Arthur Sullivan. Here, in this house, then rated at £20 per annum, Arthur was born on May 13, 1842.

'But the numbers may have been altered,' some knowing investigator of such matters may be disposed to interject. To any such very natural observation, we may quote from a letter on this subject recently received from Mr. Henry J. Smith, Town Clerk of Lambeth, who has very kindly made the necessary research in the old rate books, &c., specially for *THE MUSICAL TIMES*. The Town Clerk writes: 'I understand that the house now known as No. 8, Bolwell Street was the house formerly known as No. 8, Bolwell Terrace.' This settles the matter in regard to the actual birth-house of Arthur Sullivan, of which we are glad to furnish an illustration. But this does not exhaust the interesting particulars in connection with the entry into the world of that distinguished musician. The babe was registered by his mother—on June 24, 1842—with the christian name of 'Arthur' only. Five weeks later he was baptized, when he received the christian names of Arthur Seymour, and the additional name of 'Seymour' was added to the original birth entry by the Registrar of the District.

## CHURCH AND ORGAN MUSIC.

THE NUPTIALS OF DR. JOHN BLOW.

BLOW JOHN of St. Margaret Westminster gent. bachelor about 26 and ELIZABETH BRADOCKE of same spinster about 20 with the consent of her father Edward Bradocke gent. at St. Paul's, Covent Garden. 23 Sep. 1674.

The above is a copy of the licence (from Chesters Licences) issued from the Vicar-general's office of the marriage of Dr. John Blow, which has been kindly sent to us by Sir Frederick Bridge. The father of Mrs. Blow was Edward Braddock (or Bradocke, as recorded above), Master of the choristers of Westminster Abbey (1670) and subsequently (in 1690) Music Copyist of the Abbey. Concerning the bridegroom, Hawkins says that he was 'a very handsome man in his person, and remarkable for a gravity and decency in his deportment suited to his station, tho' he seems by some of his compositions to have been not altogether invincible to the delights of the convivial hour. He was a man of blameless morals, and of a benevolent temper; but was not so insensible of his own worth as to be totally free from the imputation of pride.' Sir Frederick Bridge further informs us that Sir John Goss was also married in the same church—St. Paul's, Covent Garden. The church has a still further interest to musicians, in that it is the place of interment of Dr. Thomas Augustine Arne, John Weldon, and Michael Kelly.

### THE ORGAN IN YORK MINSTER.

FOR some considerable time the organ in York Minster has been in a decrepit state. The mechanism had become so completely worn out that nothing short of a complete reconstruction of the instrument—originally built in 1829—could satisfy modern requirements. This we are glad to know the Dean and Chapter have decided to do, with the result that the instrument will be practically a new one, only the case work and the best of the old pipe work remaining. The renovation has been placed in the hands of Messrs. J. W. Walker and Sons, a firm of high repute who may be relied upon to bring this important matter to a successful issue, under the direction of the able organist of the Minster, Mr. Tertius Noble.

The following are some of the features of the proposed new instrument:—

Originally the organist was placed at the Choir, or east front. The new organ will be constructed with the console on the south side, so that the player will be in touch with both Choir and Nave.

The instrument will be replete with the most modern means of stop control, in which important respect the old organ was singularly deficient.

New bellows and feeders will be provided and placed in a new building specially erected. The feeders will be worked by four hydraulic engines, the necessary water pressure being obtained by pumping water up to a cistern, in the roof of the north transept. The power for this will be derived from the gas-engine that is at present used for blowing the old organ.

In outward appearance the organ will be unaltered, except that the swell box—which has been prominent above the top of the case—will be taken away, thus removing a considerable obstruction to the view of the east window from the Nave, and so effecting an important improvement as regards the Minster interior.

Here is the specification of the organ:—

GREAT ORGAN (20 stops).			
Double Open Diapason	16 feet	Octave	4 feet
Bourdon	16 "	Harmonic Flute	4 "
Open Diapason	8 "	Twelfth	2 1/2 "
Open Diapason	8 "	Fifteenth	2 "
Open Diapason	8 "	Full Mixture	4 ranks
Open Diapason	8 "	Sharp Mixture	3 ranks
Gamba	8 "	Double Trumpet	16 feet
Wald Flute	8 "	Posaune	8 "
Stopped Diapason	8 "	Trumpet	8 "
Octave	4 "	Clarion	4 "

SWELL ORGAN (16 stops).			
Bourdon	16 feet	Dulciana Mixture	3 ranks
Open Diapason	8 "	Full Mixture	3 ranks
Horn Diapason	8 "	Double Trumpet	16 feet
Stopped Diapason	8 "	Trumpet	8 "
Echo Gamba	8 "	Horn	8 "
Voix Celeste (Tenor C)	8 "	Oboe	8 "
Octave	4 "	Vox Humana	8 "
Fifteenth	2 1/2 "	Clarion	4 "

Tremulant to Swell, except heavy pressure reeds.

CHOIR ORGAN (10 stops).			
Gedact	16 feet	Stopped Flute	4 feet
Open Diapason	8 "	Suabe Flute	4 "
Dulciana	8 "	Fifteenth	2 "
Stopped Diapason	8 "	Clarinete	8 "
Gemshorn	4 "	Spare slide, if space permits.	

SOLO ORGAN (8 stops).			
Echo Dulciana	8 feet	Bassoon	16 feet
Harmonic Flute	8 "	Orchestral Oboe	8 "
Harmonic Flute	4 "		

(The above stops will be enclosed in a swell box.)

Tuba	16 feet	Tremulant to Stops, 1 to 5.
Tuba	8 "	

PEDAL ORGAN (16 stops).			
Open Diapason (wood)	32 feet	Quint	10 1/2 feet
Open Diapason (metal)	32 "	Octave	8 "
Open Diapason (wood)	16 "	Flute	8 "
Open Diapason (metal)	16 "	Spare slide for reed	32 "
Violone (wood)	16 "	Trombone	16 "
Dulciana (metal)	16 "	Contra Fagotto	16 "
Sub-bass	16 "	Tromba	8 "
Bourdon	16 "	Clarion	4 "

COUPLERS (13).			
Swell to Great.		Solo Sub-Octave.	
Swell to Choir.		Solo Unison off.	
Solo to Great.		Great to Pedal.	
Swell Octave.		Swell to Pedal.	
Swell Sub-Octave.		Choir to Pedal.	
Swell Unison off.		Solo to Pedal.	
Solo Octave.			

COMBINATION PISTONS AND PEDALS.			
8	Combination Pistons to Great Organ Stops.		
6	" " " " Swell Organ Stops.		
4	" " " " Solo Organ Stops.		
3	" " " " Choir Organ Stops.		
8	" " Pedals to Pedal Organ Stops.		
6	" " " " Duplicating Swell Pistons.		

The combination of stops upon the pistons and pedals are easily alterable by the organist, the mechanical arrangements being conveniently placed in the console.

### OTHER ACCESSORIES.

- Double Acting Pedal controlling Great to Pedal coupler.
- Coupler 'Great Pistons to Pedal Combinations.'
- 'Pedal basses to Swell Organ,' whereby the Pedal Organ may be controlled in suitable combinations (not necessarily the same as those associated with the Great), by either the Swell pistons or combination pedals.

A Grand Crescendo Pedal will bring on the piston and pedal combinations from soft to full, affecting also the Solo Tubas, Great to Pedal, Swell to Great, and Solo to Great couplers, in appropriate order. By this means the player will be able to increase his organ from soft to full, or to arrest the crescendo at any point, without touching a stop or piston. Moreover, the arrangement is such as to leave all pistons, &c., free to work, under their normal conditions, directly the foot is removed.

## OLD-TIME CRITICISM.

It may not be without interest to take a peep into the past as to a performance of sacred music in a London church seventy years ago, when such performances, now so frequent, were in the nature of a novelty. The following extract, unearthed from the *Atlas* of April 29, 1827, contains some outspoken criticism upon extemporization. The younger Wesley, referred to in the notice, was then sixteen years old.

## PERFORMANCE OF ANCIENT MUSIC AT CHRIST CHURCH.

The selection of music from the works of Handel, Haydn, &c., which was performed on Tuesday morning, at Christ Church, Newgate Street, attracted a large audience. The vocal pieces were accompanied on the organ by Mr. S. Wesley and his son [S. S. Wesley], in many places with a judicious variety and contrast in the management of the stops. We did not, however, like the effect of Handel's violin parts played upon the full organ in the chorus 'We praise Thee, O God,' or in that from the *Messiah*, 'Glory to God'; the passages did not suit the genius of the instrument, or assist the voices. The double diapasons, which were added to the organ on this occasion, gave a surprising fulness and depth to its tone, and in the sustained choruses were of powerful assistance. The experiment was altogether successful, and we trust it may prove the commencement of a series of performances. There was no organ *extempore* from Wesley; but a gentleman named Toppliff made a noise, which was dignified with that appellation.

## MUSIC IN THE KIRK.

It seems but a little time since the singing of hymns—'human hymns'—was regarded by Presbyterians in Scotland as an unclean thing; and was not the crusade, led by the notorious Rev. Dr. Begg, against the introduction of organs in the Free Kirks an ecclesiastical turmoil of only the other day? What a change has come over church music North of the Tweed! We have before us a service paper of what is called 'The Annual Recital,' held, on the 20th ult., in St. George's United Free Church, Edinburgh, the cathedral of the Free Kirk in Dr. Begg's day. Could some of the old faithers rise in their graves they would rub their eyes on beholding this document, even if they did not anticipate that the walls of the churches would fall as the result of such dreadful goings on. The service in question included Schubert's beautiful setting of 'The Lord is my Shepherd' and Mendelssohn's 'Hymn of Praise,' both works being accompanied in a masterly manner—and, of course, entirely from memory—by Mr. Alfred Hollins, the gifted organist of the church, who played his Concert-Overture in C minor. The soloists were Miss Maconochie, Miss Grant, Mrs. W. D. Smart, and Mr. G. L. Ross. A brief analysis of Mendelssohn's Symphony-Cantata was given in the service book, and the whole music-making proved to be one that calls for hearty congratulation and unstinted commendation.

At the social gathering of the Association of North London Choirs (Presbyterian), held at Highbury on the 9th ult., Dr. Henry Coward, chorus-master of the Sheffield Festival, was the guest of the evening. In the course of a practical address, well tinged with Yorkshire enthusiasm, Dr. Coward laid great stress upon the important but much neglected matter of a clear enunciation of the words in singing. He afterwards rehearsed his audience in the chorus, 'And the glory of the Lord,' thereby furnishing an

object lesson of great value to the choirmasters as well as the singers who were present. Among former guests of the evening who have honoured the Association by their presence may be mentioned Sir Joseph Barnby and Dr. E. J. Hopkins of the past masters, and Dr. W. H. Cummings, Professor Prout, and Dr. Turpin of those who are happily still in the flesh. Such meetings combine the social element and practical good in perfect harmony.

At a special oratorio service at St. Margaret's Church, Streatham, on February 28, Mr. Coleridge-Taylor's short setting of Psalm 137 for principals and chorus was sung, together with Bernard Molique's solemn Litany (Op. 48) and Hugh Colli's cantata 'Intercession.' The principal solo music was sung by Miss Mary McDiarmid, Mrs. Francis, and Messrs. Sidney Barnby, Louis Godfrey, and Frank Williams. Mr. R. H. Corfield was the organist and Mr. H. Scott conducted.

## ORGAN RECITALS.

Mr. T. H. Collinson, St. Mary's Cathedral, Edinburgh (Marche Funèbre et Chant Séraphique, Guilman, *In memoriam*, Henry Willis, *organum qui fecit*).—Mr. Edwin H. Lemare, St. Margaret's, Westminster (Introduction and Fugue, Reubke).—Mr. Robert Hetherington, Jun., Chalmers' Church, Bridge of Allan (Overture in C minor, Hollins).—Mr. Sydney Crookes, South Parish Church, Aberdeen (Toccata in A minor, Best).—Mr. Roger Ascham, Feather Market Hall, Port Elizabeth (Sonata, No. 6, Op. 119, Rheinberger).—Mr. Sydney Crookes, Parish Church, Cupar.—Mr. W. Wolstenholme, Royal Technica. Institute, Salford (Fantasia in E, by the recitalist).—Mr. C. H. Moody, Holy Trinity, Coventry (Toccata in A major, Purcell).—Mr. R. W. Strickland, College Street Chapel, Northampton (Variations on the Psalm tune 'Windsor,' G. A. Macfarren).—Dr. Plant, St. Mark's, Winhill, Burton-on-Trent.—Mr. R. E. Parker, Parish Church, Wilmslow (Andante in D, Silas).—Mr. Howard Moss, Parish Church, Gravesend (Fantasia in E, Merkel).—Mr. Norman Kendrick, Congregational Church, Penarth (works entirely by Italian composers).—Mr. Alfred H. Allen, St. Clement's, Ilford (Andante cantabile in G, S. S. Wesley).—Mr. Ernest H. Smith, St. Bede's, Liverpool (Choral Song and Fugue, S. S. Wesley).—Mr. W. A. Roberts, Queen's Road Presbyterian Church, Liverpool.—Mr. Thomas Curry, St. Stephen's, Walbrook (Trumpet Voluntary, Purcell).—Mr. T. Westlake-Morgan, Collegiate Church of St. Cybi, Holyhead (Elegy, Lemaigre, and new Sonata in G minor, C. J. Grey).—Mr. Thomas Crawford, St. Clement Danes, Strand.—Mr. Alfred Miller, St. George the Martyr, Queen Square.—Mr. D. W. H. Gates, St. Stephen's, Dublin.—Mr. F. Fertel, Bromley Parish Church.—Mr. Alexander Phipps, Stratford Town Hall.

## ORGANIST AND CHOIR APPOINTMENTS.

Mr. A. H. Allen, SS. Philip and James, Oxford.  
Mr. C. J. Brennan, Elmwood Church, Belfast.  
Mr. Percy Byatt, St. Andrew's Cathedral, Glasgow.  
Mr. Fred. Diggle, Longrow Church, Campbelltown.  
Mr. Herbert F. Ellingford, St. Peter's Parish Church, Carmarthen.  
Mr. Henry T. Gilberthorpe, Parish Church, Lynton.  
Mr. Arthur Gosling, St. Andrew's, Willesden Green.  
Mr. Edward W. Grocock, St. Andrew's, Croydon.  
Mr. George Hoggett, Parish Church, Staindrop, Darlington.  
Mr. Fredk. E. Hollingshead, St. James's Church, Standard Hill, Nottingham.  
Mr. Edmund Jaques, St. Paul's Chapel, Trinity Parish, New York City.  
Mr. G. T. Patman, All Saints', Scarborough.  
Mr. J. C. Richards, St. Peter's, Lower Edmonton.  
Mr. Arthur W. Robinson, Liscard Wesleyan Church.  
Mr. A. J. Sainsbury, Christ Church, Lausanne.  
Mr. W. A. Soyer, Christ Church, Beckenham.  
Mr. J. S. Buxton (tenor), Chester Cathedral.  
Mr. Lewis Hayward (alto), St. Bride's, Fleet Street.

## REVIEWS.

## SERVICES, &amp;c.

*A Short Communion Service in E flat.* For Treble voices. *The Office for the Holy Communion in E flat.* By Bertram Luard Selby.

*Magnificat and Nunc dimittis in C minor.* By Charles Wood.

*Magnificat and Nunc dimittis in E minor.* By Daniel Purcell. Edited by J. Stainer.

*Four-fold Amen in F.* By Arthur Somervell.

(*Novello's Parish Choir Book.*)

[Novello and Company, Limited.]

MR. SELBY'S short Communion Service, for treble voices, is likely to be extremely useful, especially where the attendance of the adult members of the choir is not always obtainable or reliable. The voices are in unison, with the exception of division into two parts in the Creed at the words 'And was incarnate.' Variety is obtained by the harmonic scheme and by the clever flow of the organ parts. When, however, a full choir is available, the second setting—which is the same as the above, only with four vocal parts—is, of course, far more effective. In this the thrice repeated supplication in the 'Agnus Dei' is respectively made by tenor and soprano soloists succeeded by the full choir. It is not often that the minor mode is chosen by composers for their settings of the Evening Canticles. Dr. Wood, however, has justified his procedure by the cleverness of his harmonic design, with the result that the music is pleasantly fresh and unhackneyed. The threefold rise of the melody from the tonic to the dominant of the opening of the Nunc dimittis most happily reflects the spirit of the text, and the close in the key at the relative tonic major is also in sympathy with the sentiment of the words.

Peculiar interest is attached to the setting of the Magnificat and Nunc dimittis in E minor, by Daniel Purcell, for was he not the brother of the famous Henry of that ilk? Daniel was organist of Magdalen College, Oxford, from 1688 to 1695, and it is known that he composed a considerable number of anthems and much church music, nearly all of which, however, has been suffered to sink into oblivion. The present Service is that contained in an organ book in the library of Magdalen College. The organ part is in the autograph of the composer, but all the voice parts have been lost, as well as those of four anthems by the same writer included in the volume above referred to. In the case of the latter the indications are insufficient to permit of restoration, but in the Service the intimation of the position and movement of the voices, combined with Sir John Stainer's antiquarian knowledge and intuitiveness, have enabled the vocal parts to be written in, and the result is worthy of the attention of choirmasters. In an interesting preface Sir John justly says that he 'thinks he might well appeal to the musical patriotism of English Cathedral organists as a sufficient reason for taking this Service into regular use; there is in it a quaintness, not without tenderness and devotional feeling, which recalls the style of the composer's brother Henry, by whose brilliant career and fame he was no doubt over-shadowed.' Who will say him nay?

Mr. Arthur Somervell's Fourfold Amen will be found easy to sing.

## ANTHEMS.

*Now late on the Sabbath Day.* (Easter.) By S. Coleridge-Taylor.

*Our Blest Redeemer.* (Whitsuntide.) Words by Harriet Auber. By the Rev. E. Vine Hall.

*Come unto Me. If any man sin.* By Henry Hiles.

*O saving Victim.* By John Stainer.

*Prevent us, O Lord.* By A. Herbert Brewer.

[Novello and Company, Limited.]

MR. COLERIDGE-TAYLOR'S music is always distinctive, and choir-trainers in search of an Easter anthem out of the ordinary run of such compositions will find much that will interest them, and, be it added, their choirs, in the work under notice. After a short introduction for the organ, which

arrests the attention, the sopranos enter in unison with melodious phrases. The entrance of the full choir *fortissimo* at the words, 'And behold there was an earthquake,' is very dramatic, and the subsequent transition from the initial key, E flat, to that of D illustrates the words in a striking manner. At the close of this section there is a soprano solo of some length, after which the choir enters and continues until an imposing conclusion is reached.

Mr. Hall has taken for his text the familiar hymn beginning 'Our blest Redeemer, ere He breathed' (No. 207, Hymns Ancient and Modern). This he has set in a simple and devotional manner that deepens the tranquil confidence of the peaceful words. The first verse is written for soprano or tenor solo, which is repeated in four-part harmony by the choir. The second and third verses are similarly treated, but the fourth, designed for a tenor soloist, is succeeded by the final lines given out to prayerful strains by the full choir. The prolongation of the notes at the last recital of the words, 'Thy dwelling place,' is a happy thought, and the threefold 'Amen,' which immediately follows, concludes the anthem most impressively.

The first of the two anthems by Dr. Hiles imperatively demands a choir which has been trained to pay as much attention to rests as to notes, to cease singing with a precision equal to that in commencing, a matter apt to be disregarded by chorists generally. Choirs so trained, however, will find few difficulties in the music, for although some of the chromatic passages may at first sight appear a little awkward, a second glance will show that they are easy to sing in tune. The anthem opens with a short tenor solo and contains a brief but effectively written quartet. A feature of the composition is the organ accompaniment, which, while admirably supporting the voices, by its independence and expressiveness accentuates the tender yearning spirit of the text. The second anthem, 'If any man sin,' is in four parts throughout; it is shorter and more simple in design and character.

'Beautiful' is the only word which can fully describe Sir John Stainer's anthem 'O saving Victim.' It begins with a phrase which at once fascinates the ear and rivets itself in the mind—a phrase which seems the very musical incarnation of devotional supplication. A very fine climax is achieved at the words 'grant succour,' and a most effective contrast is provided to it by the entrance of the voices in imitation with the opening melodious phrase. The termination is most impressive.

Mr. Herbert Brewer's composition is intended to be sung unaccompanied. Provided strict unanimity is preserved with regard to *tempo*, which requires special care, this anthem will not be found difficult for a fairly trained choir, as the part-writing is smooth and flowing and grateful to sing.

## PIANOFORTE MUSIC.

*Harvest Dance. Bourrée and Gigue.* (Pianoforte Duet.) By Edward German.

*Song Dances. Ballet Suite.* (Pianoforte Duet.) By Wilfred Bendall.

[Novello and Company, Limited.]

MUCH pleasure and advantage are to be found in pianoforte duet playing, and both are derivable from the performance of the above pieces. The 'Harvest Dance' is the second movement from the orchestral suite, 'The Seasons,' written by Mr. Edward German for the Norwich Festival of 1899. Concerning this particular number the correspondent for the *Standard* said: 'In this Mr. German is in his happiest humour. The chief melody has a splendid old ballad-like fling in dance time, to which it is almost impossible to keep the feet from beating time, and when, later in the movement, it is played slowly, it acquires a humorous suggestiveness that is irresistible.' The arrangement under notice has been made by the composer and admirably preserves the most attractive features of the composition, which will be found an exceptionally bright and inspiring piece for home use. The Bourrée and Gigue are from the composer's incidental music to Mr. George Alexander's production of 'Much Ado about Nothing,' and are also bright and vivacious. They will present no difficulties to pianists of average abilities. These pieces are



also arranged for violin and pianoforte. Mr. Bendall's pleasing 'Song Dances' have already been noticed in these columns in are view of the work in its complete form. The duet is an arrangement for four hands of the pianoforte accompaniments, which possess sufficient independent musical interest to form a series of attractive and effective pieces.

*Pan in Busch (Pan and his Pipes).* Pianoforte Solo. By Felix Mottl.

*Mazurka (Op. 6).* By Natalie Janotha. [Breitkopf and Härtel.]

HERR MOTTL'S music to 'Pan in Busch,' as arranged for pianoforte solo, provides a series of melodious pieces of moderate difficulty. They are severally named No. 1, 'Ländler'; No. 2, 'Schmetterlingstanz und Walzer'; No. 3, Pan's 'Flötenweise' (Langsamer Walzer); No. 4, 'Mazurka'; No. 5, 'Kranzwalzer und Schlusgalopp.' Of these No. 2 and No. 5 are particularly pleasing, but each possesses qualities that are attractive.

Mdlle. Janotha's Mazurka in E minor is an agreeable example of the favourite dance measure of her compatriots. It will present no special difficulties to fairly accomplished pianists, by whom it might be made very effective.

THE attention of our readers may be drawn to the following music recently received:—

SONGS. *The Birth of Day.* Words by Gunby Hodath. Music by Charles Deacon.—*Only you.* Written and composed by Cotford Dick.—*There be none of Beauty's Daughters.* Words by Lord Byron. Music by C. Paston Cooper.—*There sits a bird on yonder tree.* Words from 'Ingoldsby Legends.' Music by Frank Lambert.—*Two Questions.* Words by George H. Jessop. Music by Frank Lambert.—*That Halcyon Eve.* Duet for soprano and tenor. Words by Alice Lee. Music by George S. Aspinall. (Ascherberg and Co.)

VOCAL PART-MUSIC. *God save the King.* With varied accompaniment for the pianoforte or organ. By Samuel Reay.—*The Soldiers of the Cross.* Contralto solo and chorus, S.A.T.B. Words by E. S. Floyer. Music by F. C. Harris. (Novello and Company, Limited).—*O Tyr'd I Fyw* (Come, live with me). Part-song for male voices. By Robert Bryan. (D. Jenkins, Aberystwyth.)

PIANOFORTE MUSIC. *Six Easy Pieces.* By Sydney Shaw. (Ascherberg and Co.)—*A series of Six Easy Pieces.* By H. Ernest Hunt. (Weekes and Co.).—*Morceaux de Salon*, six pieces, by Théodore Lack; and *Cinque Pezzi di G. F. Handel*, transcritti per pianoforte da Giuseppe Martucci. (Carisch and Iänichen, Leipzig and Milan.)

#### THE PHILHARMONIC SOCIETY.

THE Philharmonic Society commenced its eighty-ninth season on February 27. Before the carrying out of the programme proper there were two special functions to be observed: the Chopin Funeral March, arranged for orchestra, was played in *Memoriam* the greatest queen that ever reigned, and then, after a brief interval, 'God save the King'; the two in juxtaposition, as in nature death alternates with life. The performance for the first time at these concerts of a Notturmo-Serenade in D major, for four orchestras, by Mozart, proved one of interest, although the work, in spite of its high-sounding title, is not one of deep importance. The strings of the orchestra are divided into four sections, to each of which is added two horns, and three of these small orchestras are employed by Mozart in producing echo effects. There are in all three short movements. The music is delightfully fresh, and, although simple, the workmanship shows the hand of a master. Last season Dr. Frederic Cowen revived a pleasing symphony by Haydn, and now he has proved that the Mozart mine is not yet exhausted; further research among old masters will yet yield profitable results. A first performance in England of a Concerto in D for violin and orchestra, by Hermann Grädener, introduced a work of which the faults are negative; the writing is smooth, clever, and at times extremely showy for the solo instrument; but

it lacks that individuality which alone can give to music lasting value and interest. Franz Ondricek, the interpreter of the solo part, achieved by his excellent playing a legitimate success. Of the rest of the instrumental music we have to mention a brilliant rendering of Sir Arthur Sullivan's Overture to 'Macbeth,' a fitting tribute to the composer who, as conductor during three seasons, was so intimately connected with the Society; also an exceedingly fine performance of Beethoven's Symphony in C minor. Dr. Cowen is again showing himself an able and intelligent conductor. Mr. Plunket Greene sang Sir Hubert Parry's 'The soldier's tent,' composed specially for the recent Birmingham Festival. The dramatic music of the scena, strengthened by its romantic orchestral colouring, improves greatly upon acquaintance.

At the second concert, on the 13th ult., the programme included a Concerto in E minor for pianoforte and orchestra, by Herr Emil Sauer, who interpreted the solo part. He is a pianist endowed with many gifts; his command of the keyboard is great, and he plays with life and brilliancy. His concerto is full of tuneful melody, and, from a popular point of view, the music is attractive. There is, however, nothing distinctive about it, and the virtuoso element predominates throughout. It is a clever work, but the composer has followed the lines of Rubinstein and Liszt rather than the nobler ones of Schumann and Brahms. His brilliant performance excited great admiration and the last movement was repeated. The programme included Tschäikowsky's Symphony in F minor. The performance of the first and of the last movements was excellent; the *Andantino* and the *Scherzo*, however, did not produce their due effect. Madame Marie Brema was heard in Purcell's 'Mad Bess' and Moniuszko's 'Le Cosaque,' both scored by Professor Stanford. The vocalist was in good voice and sang with fervour and dramatic power. The concert concluded with 'Siegfrieds Rheinfahrt.'

#### ROYAL CHORAL SOCIETY.

##### HIAWATHA.

It was very satisfactory to see so large an audience at the Albert Hall, on February 26, when the Royal Choral Society gave its second performance of Mr. S. Coleridge-Taylor's 'Hiawatha.' It will be remembered that this Society was the first to perform the work in its entirety, on March 22 last year—the final section, 'Hiawatha's Departure,' having been written for that occasion. That the cantata should have become so popular as to practically fill the huge hall on its second performance was a striking testimony of the innate charm, originality, and genuine expressiveness of the music. The work was most effectively rendered, the music manifestly stirring the choir to enthusiasm. The soloists, Madame Ella Russell, Mr. Ben Davies, and Mr. Andrew Black, likewise entered into the spirit of the fascinating strains.

##### ISRAEL IN EGYPT.

A performance of Handel's colossal oratorio was given on the 14th ult. As on previous occasions, the double choruses were rendered with magnificent effect. The work, however, decidedly suffered from the modern tendency to take the slow choruses too rapidly. This was specially noticeable in 'But as for His people' and 'With the blast of Thy nostrils,' the music of the former consequently losing much of its expression of graciousness, and that of the latter much of its dignity. The solos were rendered in a manner that decidedly added to the enjoyment of the evening. Madame Sobrino interpreted the soprano numbers with delightful purity of tone and style, and she received most able assistance from Miss Maggie Purvis in the duet 'The Lord is my strength.' Miss Ada Crossley maintained her reputation, and Mr. William Green may be said to have improved his artistic position. His rendering of 'The enemy said' was particularly excellent. The delivery, by Mr. Andrew Black and Mr. Watkin Mills, of the famous duet 'The Lord is a man of war,' evoked such prolonged applause that it resulted in an encore. Sir Frederick Bridge conducted both performances.

## MR. NEWMAN'S SYMPHONY CONCERTS.

DR. COWEN'S 'BUTTERFLY'S BALL' OVERTURE.

SPECIAL interest was attached to Mr. Robert Newman's Symphony concert, on the 2nd ult., owing to the first production of a concert-overture, entitled the 'Butterfly's Ball,' by Dr. Frederic H. Cowen. The title in itself raised considerable expectation, for Dr. Cowen would seem to have been elected court musician by the fairies and flowers, and the new work promised to be a further contribution to a series of pieces of characteristic winsomeness and charm. The themes of this fairy-like 'Butterfly's Ball' Overture are delightfully melodious, and they fluttered about the orchestra as they emanated with dainty lightness from the different instruments. Although the work is cast in overture form, its spirit is that of a *Scherzo*, but technical detail and the rare cunning of the orchestration are lost sight of—as they should be—in the impression of prevailing poetic fancifulness, grace, and vivacity. The music was excellently rendered under Mr. Henry J. Wood's direction. Other notable performances on this occasion were a fine interpretation of Mozart's 'Jupiter' Symphony and the usual fine pianoforte playing of Signor Busoni in Weber's *Concerstück*. Madame Amy Sherwin was the vocalist.

## THE WOLVERHAMPTON FESTIVAL CHORAL SOCIETY.

Distinction was certainly imparted to the final performance of the present series of these concerts by the first appearance in London of the Wolverhampton Festival Choral Society. This excellent Society, one of the finest choral forces of the Midlands, was originally formed in 1868 to give concerts in aid of the Wolverhampton and Staffordshire General Hospital; but in 1873 it was deemed advisable for its management to be entrusted to a committee independent of the hospital. Its first conductor, Mr. W. C. Stockley, of Birmingham, was succeeded in 1881 by the late Dr. Swinerton Heap, and, on his death last year, the post was accepted by Mr. Henry J. Wood. The reason of the *début* of the choir in London at Queen's Hall, on the 16th ult., is, therefore, not far to seek. These vocal Wolverhamptonites took part in Beethoven's Ninth Symphony, and the reception music from the second act of 'Tannhäuser.' Their interpretation of the choral portion of the Symphony was not only striking testimony of the talent of Mr. Wood as a choral and orchestral conductor, but one that reflected much credit on the attainments of those robust Midland choristers. The choir sang with a fervour and impulse, combined with tremendous resonance of tone that at times were quite startling. The orchestral movements were superbly rendered. Signor Busoni was again the pianist, on this occasion being heard in Beethoven's E flat Concerto; Madame Lillian Blauvelt contributed *Elizabeth's* Greeting from 'Tannhäuser,' and took part with Madame Kirkby Lunn, Mr. Lloyd Chandos, and Mr. Daniel Price in the Choral Symphony.

## CRYSTAL PALACE CONCERTS.

HERR BECKER'S VIOLONCELLO CONCERTO.

THE programmes of the present series of Crystal Palace Saturday afternoon concerts do not offer many novelties, but one of an interesting nature was brought forward on the 9th ult.—Herr Hugo Becker's Violoncello Concerto in A (Op. 10). This work may be described as a concerto in miniature, but the usual four movements—all of them, by the way, short—follow on without break. Neither the themes nor their treatment can claim great originality; the writing, however, is musically, the solo part effectively laid out, and the orchestration picturesque. The work in its entirety is decidedly pleasing. Mr. Bertie Withers played the solo part with refinement and neatness, and the orchestral portion was excellently rendered. The solo pianist was Herr Schönberger, and the vocalist Madame Blanche Marchesi.

The orchestral works at the concert on the following Saturday were Brahms's 'Tragic' Overture and Beethoven's 'Pastoral' Symphony, both of which were accorded adequate interpretations. Some interest was attached to

the first appearance before an English audience of Mdle. Ella Spravka, a young Bohemian pianist, who, for the last two years, has studied under Mr. Edward Dannreuther. Although she only attempted Chopin's Ballade in G minor (Op. 23) and Liszt's second Rhapsody, both these tests of proficiency were rendered with musical intelligence and a refined and vivacious style. M. Johannes Wolff was heard at his best in Spohr's 'Dramatic' Concerto, and Miss Marie Brema sang very finely. Mr. Manns conducted with all his wonted vigour.

## SATURDAY AND MONDAY POPULAR CONCERTS.

THE interest of these concerts has been much increased by the addition to the *répertoire* of several works, some of them of importance. César Franck's distinctive Quartet in F minor, written in 1880, ten years before its composer's death, was played for the first time on February 23. The work is too well known to admirers of chamber music to justify further criticism, but it may be said that its lofty and serious aims were eloquently interpreted by the Ysaye Quartet Party.

On the following Monday the first performance in London was given of M. Vincent d'Indy's Quartet for pianoforte and strings in A minor (Op. 7). It consists of three movements: a vivacious *Allegro non troppo*, youthful in its exuberance and waywardness; a *Ballade*, somewhat lugubrious, but decidedly clever and possessing originality; and an *Allegro vivo*, a spirited and effectively-written number. M. Théophile Ysaye, brother of M. Ysaye, was the pianist. The evening's music concluded with Borodine's pleasing and refined String Quartet in D, another addition to the *répertoire*, but which has been made too familiar at other concerts to need description.

The concert on Saturday, the 9th ult., was made memorable by the introduction of Tchaikowsky's third and last Quartet in E flat minor (Op. 30). First performed in London at a chamber concert given by Mr. Richard Gompertz on December 9, 1896, at the Queen's (Small) Hall. According to the inscription on the manuscript the work was composed in February, 1876, as a tribute to the memory of Laub, the violinist, who died in 1875. Tchaikowsky was then suffering from nervous depression, and this accounts for the moody, melancholy, and occasional suggestion of hysteria in the opening movement. Some relief comes with the *Allegretto vivo e scherzando*, which also provides an effective contrast for the third number, *Andante funèbre*, a deeply expressive and dignified funeral march of great originality. No trace of despondency is apparent in the *Finale*, in Rondo form, which is bright and gay and full of *verve*.

Grieg's pleasing Quartet in G minor (Op. 27) was played on the 18th ult.—a welcome revival—and M. Ysaye introduced a neat and effective Prelude and Bourrée 'in the old style,' for violin with pianoforte accompaniment, by M. René Ortmans.

In addition to M. Théophile Ysaye, Miss Fanny Davies, Miss Evelyn Suart, Signor Busoni, Miss Adela Verne, and Madame Clotilde Kleeberg have appeared as solo pianists; and the vocalists have been Miss Edith Clegg (her first appearance at these concerts), M. Meux, Madame Lillian Blauvelt, Mr. Laurence Rea, Madame Amy Sherwin, Miss Bürring (a new Australian contralto possessing a pleasing voice and refined style), Miss Gwendoline Dews, and Mr. Denham Price.

## AMATEUR ORCHESTRAL SOCIETIES.

THE Stock Exchange Orchestral and Choral Society has never given a more satisfactory concert than that on the 6th ult., under the direction of Mr. Arthur W. Payne and Mr. Munro Davidson, the latter the conductor of the male-voice choir. The choice of the Symphony in F (Op. 9), by Goetz, is to be commended, for it is a beautiful work which has been far too much neglected of late years. The melodiously fresh strains were admirably interpreted, the delicate passages in particular being excellently rendered. Another feature of the evening was an impressive reading of Brahms's noble Rhapsody, the contralto solo of which received sympathetic treatment by that

promising young English vocalist, Miss Edith Clegg, and the choral portion was sung with so much finish and expressiveness as to reflect the highest credit on the members of the choir and their trainer. Other part-music, equally well rendered by the choir, were Mendelssohn's motet, 'Beati Mortui'; the glee, 'Oh, the Summer Night,' by Dr. Cummings; and the part-songs, 'Peace,' by Mr. Lee Williams, and 'Jack Frost,' by Hatton. Miss Mabel Monteith, a pupil of the Guildhall School of Music, made a decided success in the solo part of Liszt's Pianoforte Concerto in E flat.

Owing to the unavoidable absence of Mr. Norfolk Megone, the concert, on the 14th ult., of the Strolling Players' Amateur Orchestral Society was conducted by Mr. William Shakespeare. The chief orchestral works were the Overture to Niccolai's 'Merry Wives of Windsor' and Schubert's 'Unfinished' Symphony. The most successful performance of the evening, however, was that of Mr. Landon Ronald's 'Suite de Ballet,' under the direction of the composer. Mr. Julian Clifford played the solo part of Liszt's Pianoforte Concerto in E flat, and the vocalists were Miss May Hayden and Mr. Whitworth Mitton.

The Royal Amateur Orchestral Society gave the second concert of its twenty-ninth season on the 20th ult., at the Queen's Hall. No novelties were produced, but effective interpretations were secured of Beethoven's Fourth Symphony and Massenet's Suite 'Scènes Alsaciennes,' under the direction of Mr. Ernest Ford. The soloists were Madame Kirkby Lunn and M. Johannes Wolff.

#### MR. DENIS O'SULLIVAN'S RECITAL.

On the afternoon of February 28 Mr. Denis O'Sullivan and Miss Elizabeth Reynolds gave a song and pianoforte recital, which was highly interesting. Miss Reynolds, who is an Irish lady and has studied in Germany since her last appearance here, is a capable pianist of considerable promise. She has an adequate technique and plays with spirit and intelligence and a welcome absence of mannerism. She played music by Bach, Scarlatti, Chopin, Brahms, Somervell, and Liszt, and was satisfactory in all.

Mr. Denis O'Sullivan's advance as an interpretative artist has of late been such that those who only heard him as *Shamus O'Brien* will hardly recognise him as the same singer. He can now boldly take his stand in the small front rank of interpreters, and that in spite of a voice which in itself does not help him much. He gains his success by force of intelligence and temperament. He sang English, French, Italian, German, Spanish, and two songs in the dialect of the Zuni Indians, seeming to feel completely at home in all languages—though not unnaturally it was in songs in the Irish brogue that he was happiest. Of these were six, some merry and some full of Celtic melancholy—and he was equally expressive in both. His greatest successes during the afternoon—it is impossible to go through the whole programme—were gained in Löwe's 'Glockenthürmers Töchterlein,' the Indian songs already mentioned, one of which was encored, and the *Vicar's* song from 'The Sorcerer.' One of the 'Songs of the Pyrenees,' 'Mi gustan todos,' had also to be repeated. Mr. O'Sullivan has now an extraordinary command over vocal colour and expression, and a dramatic instinct which usually guides him aright in the use to which he puts his powers. He also seems to have excellent taste in the arrangement of programmes and great industry in searching for what is likely to show his gifts to the greatest advantage.

#### MR. EMIL KREUZ'S CONCERT.

At his concert on February 28, at Steinway Hall, Mr. Emil Kreuz produced his own Quintet for two violins, violoncello, and horn in E flat, which recently gained the prize in a competition organised by Mr. Lesley Alexander. It was excellently played by the Gompertz Quartet (of which Mr. Kreuz is a member) and Mr. Borsdorf. Mr. Kreuz treats the horn very kindly, and Mr. Borsdorf made the fullest use of his opportunities. The Quintet is a solidly written, but melodious work, German in feeling, but not unoriginal. Its expressive Romance is perhaps its most satisfactory

movement, while there is much freshness in the last *Allegro molto moderato*, which is remarkably restrained throughout, and ends in an unexpectedly subdued way. At the same concert Mr. Leonard Borwick joined the Gompertz Quartet in the first performance in England of a new Piano-forte Quintet in D, by Arensky (Op. 51), which turned out to be an exceedingly fresh and agreeable work. Its most notable feature is a second movement (a set of variations), of rare melodic and harmonic charm, and full of poetical significance. The *Scherzo* is bright and bustling, and the *Finale, In modo Antico*, is a very skilful imitation of old models. It gains in piquancy by contrast with what had preceded, and is very praiseworthy for the restraint which the composer has exercised on himself. He finishes before the hearers can grow tired of the movement. Mr. Borwick also played Chopin's A flat Fantasia, and Miss Agnes Witting sang artistically.

#### MR. ARTHUR SOMERVELL'S CONCERT.

MR. ARTHUR SOMERVELL gave a concert of his own compositions, at St. James's Hall, on the 7th ult., at which he played, with Mr. Leonard Borwick, a set of Variations for two pianofortes on an original theme. That they give evidence of great musicianship, and never for an instant make concessions to mere popularity, that they are melodious and graceful, and are skilfully designed for the instruments, goes without saying. Yet they lack some of the higher qualities which mark his best work. Most music-lovers are now agreed that this union of musicianship, elegance, and the higher qualities of passion is found in a greater degree in Mr. Somervell's Cycle of twelve songs from 'Maud' than in any of his other work. It was sung on the 7th by Mr. Plunket Greene, with a perfect sense of its dramatic and emotional significance, but with vocalisation not so perfect. Miss Agnes Nicholls, on the other hand, sang another Cycle, 'Love in Springtime,' with excellent vocalisation, but with no great distinction in the way of expression. The new cycle seemed inferior to the older one in respect of expressiveness, though replete with charm. It is, by the way, only a cycle in the sense that its component parts have been joined together by the composer. Perhaps, too, the second cycle suffered from coming immediately after the first, and two song cycles in one afternoon require a robust appetite. Mr. Leonard Borwick also played a Caprice and Study for pianoforte solo. Mr. Laurence Rea sang several songs, the best of which was 'Home they brought the warrior dead.' It is one of Mr. Somervell's happiest inspirations and was most artistically rendered. The concert-giver and Mr. S. Liddle shared the duties of accompanist. The afternoon's music ended with Mr. Somervell's setting of Robert Bridges' 'Elegy.' The whole concert, while serving to enhance one's estimate of Mr. Somervell's powers and his originality, left one with a doubt whether his range is wide enough to make a concert entirely devoted to his works a complete success.

#### MR. EDWARD GERMAN'S OPERETTA 'THE RIVAL POETS.'

ON the evening of the 7th ult. the students of the Royal Academy of Music performed, at St. George's Hall, a little operetta in two acts, entitled 'The Rival Poets; or, the Love Charm.' The libretto—which may be described as an adaptation of the idea of Veit Pognier's choice of a son-in-law, combined with the world-old story of a girl of unknown parentage possessing a charm which was cut in two—is by Mr. W. Herbert Scott and the music by Mr. Edward German. The little work is a re-arranged and enlarged edition of one produced by the same hands some fourteen or fifteen years ago.

The chief interest centres in the music, which reveals almost unsuspected gifts of musical humour on the part of Mr. German, and shows how wisely those acted who chose him to complete 'The Emerald Isle.' Sir Arthur Sullivan has inspired Mr. German with many of his happiest touches, but there is no case of direct plagiarism. The music made a decidedly favourable impression, though it was severely handicapped by not being orchestrated. A quartet, 'The fairest flowers of summer day'; a trio, 'Let doleful ditty';



a contralto solo, 'A bunny sat munching his morsel one day'; and a tenor solo, 'For maiden's love you bid me sue' may be mentioned as the most attractive numbers. Mr. Randegger conducted a performance which went very briskly and smoothly.

#### GUILDHALL SCHOOL OF MUSIC.

The members of the opera class gave three performances of Messager's 'The Basoche,' the last taking place on the 18th ult. Having become familiar with their respective duties the youthful amateurs did credit to their instructors. The general representation was spirited, particularly in regard to the chorus, with which, as with the orchestra, Mr. Ernest Ford, as conductor, had no difficulty. Unquestionably the most satisfactory embodiment was that of the perplexed *Duc de Longueville*, by Mr. Henry J. Corner, who sang with dramatic effect, and was equal to all the scenes in which he had a share. Miss Ethel Cadman ably rendered the music of *Colette*, and Miss Maude Wilby efficiently represented the light-hearted *Princess Mary*. As *Clement Marot*, Mr. Sidney Gotto did excellently, and in the doing thereof he displayed a pleasing voice and good style. The interest evinced in their work by all engaged was materially helpful to success.

#### LONDON AND SUBURBAN CONCERTS, &c.

A CONCERT of an interesting character was given on the 5th ult., at St. James's Hall, by Madame Lily Henkel. It opened with the first performance in London of a Sonata for pianoforte and violoncello (Op. 23), by Jean L. Nicodé. The work is in three movements, severally headed 'Energisch bewegt,' 'Gemächlich,' and 'Sehr Schnell.' The first of these is the most satisfactory, the second verging on the sentimental, and the last suffering from diffusiveness; but they each possess melodious themes, and the writing is fluent and musicianly. Two other novelties were a Theme and variations from a Sonata (Op. 7) by P. Juon and a Concert Polonaise in F (Op. 28) for violoncello and pianoforte by Herr Popper. The variations are based upon an expressive melody of folk song character and the number excited a desire to hear more of the work. The instrumentalists were Madame Henkel, pianoforte; Miss Monique Poole, violin; and M. Kolni Balozky, violoncello. Madame Margaret Milward introduced two pleasing new songs, 'Boy Johnny,' by Mr. Liddle, and 'Colette,' by Mlle. Chaminade.

MR. PLUNKET GREENE and Mr. Leonard Borwick's second song and pianoforte recital took place, on the 15th ult., at St. James's Hall, and was distinguished by the production of a recently composed cycle of songs entitled 'An Irish Idyll, in Six Miniatures,' by Professor Villiers Stanford. The text has been chosen from Moira O'Neill's 'Songs of the Glens of Antrim,' and comprise 'Corrymeela,' 'The Fairy Lough,' 'Cuttin' Rushes,' 'Yohneen,' 'A broken song,' and 'Back to Ireland.' The most successful settings are those of the second and third songs, the music of the former accentuating the mysticism of the words with dramatic effect; and that to the third, taken at a very rapid pace, intensifying the significance of the lines with remarkable vividness. Mr. Green also introduced three interesting old Flemish songs—'Pastorale,' 'Adieu, te dis,' and 'Frère Jean.' Mr. Borwick played a number of the smaller compositions by leading masters in his customary irreproachable style.

HERR EMIL SAUER gave a pianoforte recital, on the 20th ult., at St. James's Hall, when he gave finished and fluent interpretations of Schubert's seldom heard Sonata in B flat, Chopin's Sonata in B flat minor (Op. 35), and several pieces, including two brilliant and effective studies from his own pen, severally called 'Murmure du vent' and 'Flammes de Mer.'

MR. HERBERT FRYER merits a word of encouragement. At his pianoforte recital, on the 14th ult., at St. James's Hall, he showed great advance in his art, and played with a sympathy, refinement, and intelligent perception of the requirements of the music he interpreted. The result of his performance was full of promise for his future career.

THE Royal Artillery Band concert, at Queen's Hall, on the 22nd ult., had for its most substantial feature Beethoven's Symphony in C minor, of which Cavaliere L. Zavertal secured a highly praiseworthy performance, the *Finale*, in particular, being played with splendid vigour and impulse. New to London was an 'Ungarische Suite,' by Hofmann, a smoothly written rather than distinctive composition. The most striking movement is the first, 'Im Krönungssaal,' in which a dignified theme is effectively treated. This was excellently rendered, as also were 'Solvejg's Lied,' from the second of Grieg's 'Peer Gynt' suites, Saint-Saëns's 'Le Rouet d'Omphale,' and Cavaliere Zavertal's own telling March, 'Virtute et valore.'

THE students of Trinity College, London, gave a commendable Orchestral concert, on the 19th ult., at Queen's Hall. Dr. E. H. Turpin conducted, with the exception of Mr. Coleridge-Taylor's Ballade in A minor, which was directed by the composer. Much talent and satisfactory results of good training were shown by several vocal and instrumental soloists.

MISS ETHEL BARNES and Mr. Charles Phillips terminated their sixth series of chamber concerts on the 6th ult., at Steinway Hall. Special interest was imparted to this concert by the inclusion in the programme of the Sonata in E flat for violin and pianoforte (Op. 18), by Herr Richard Strauss, and a Sonata for violin by Richard Jones (1680-1740). The beautiful second movement of the former increases in attractiveness with re-hearing. The latter work, which we do not remember having previously heard, is in two sections, *Largo maestoso* and *Moderato*, and the style is suggestive of Bach. Miss Barnes was assisted at the pianoforte by Miss Fanny Davies, and a most artistic selection of songs was sung by Miss Lillian Behrens and Mr. Phillips. Mr. German Reed was the accompanist.

MISS FLORENCE RANSTEAD gave a song recital at Steinway Hall, on February 26. The programme, including, as it did, Schumann's 'Dichterliebe,' the air 'Gens duce splendida,' from her countryman's (Professor Parker's) 'Hora Novissima,' Coleridge-Taylor's 'Blood-red ring,' and other equally high class songs, sufficiently indicated the young singer's artistic aims, her efforts giving much promise. She was assisted by Miss Ivy Angove, a clever young violinist, who displayed excellent technique in her master's (Wilhelm) Romance and other pieces, and Mr. Edgar Hulland, an excellent pianist.

A CONCERT was given by the Kensington Chapel Association, on the 14th ult., under the direction of Mr. H. J. Timothy. The soloists were Mr. Andrew Black, Miss Lilian Turnbull, Miss Miriam Timothy (harp), Mr. George Cathie (violin), Mr. Edward Hambleton (violoncello), and Mr. W. Y. Hurlstone presided at the pianoforte. Interesting numbers in the programme were two of Coleridge-Taylor's celebrated Characteristic Waltzes and the Minuetto and Tarantella from German's Gipsy Suite for strings and pianoforte.

AT a competition between ladies' choirs held on the 21st ult., at the Kensington Town Hall, eight choirs entered for the various awards. Miss Wray's Choir and Mrs. Mary Layton's Choir won all the chief prizes in the prepared pieces Classes; while the two-part sight reading test resulted in a tie between Mrs. Layton's Choir and the Ladies of the 'Brotherhood' Choral Society—both choirs singing perfectly. In Class IV. (Church Choirs) St. Philip's Choir were successful in carrying off the award. Miss Wakefield distributed the prizes and in so doing made an interesting speech on the great value of competitions. Dr. McNaught adjudicated.

THE Borough of Woolwich Choral Society performed Mendelssohn's 'Athalie' at its thirty-fifth concert, on February 28. The choir sang with excellent expression and good attack, reflecting credit on its conductor, Mr. T. Jefferson Nell. There was a small string orchestra, supplemented by pianoforte (Madame Tester Jones) and organ (Dr. W. H. Jones). The solo vocalists were Miss Marion Perrott, Mrs. Bryceson, and Mrs. Julia Franks, and the recitations were given by Mr. Charles Fry. The miscellaneous second part included Pinsuti's 'In this hour,' 'Flow, thou regal' (Harding), and Rossini's 'Carnovale,' by the choir, and solos by the artists named, reinforced by Mr. Samuel Masters.



## The King shall rejoice

April 1, 1901.

ANTHEM FOR TENOR (OR SOPRANO) SOLO AND CHORUS

COMPOSED BY

SIR JOHN GOSS

EDITED BY

J. STAINER.

Psalm xxi, 1, 2, and 13.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK

*Andante con moto. ♩ = 80.*

*Soft Diap. Gt. coupd. with Sw. mf*

*Ped. ad lib.*

TENOR (OR SOPRANO) SOLO.  
*mp*

The king shall re - joice, the

*Sw. or Ch. p*

*senza Ped.*

king shall re - joice in Thy.. strength, O.. Lord:

*Gt. p*

*Ped.*

*con anima. cres.*

ex - ceed - ing glad shall he be, ex - ceed - ing glad shall he

*Sw. p* *cres.*

*senza Ped.*

The second movement, "Be Thou exalted, Lord," will be found suitable as an Anthem for general use.

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*dolce.*

be of Thy sal - va - tion. The king shall re - joice in Thy

*Sw. Oboe.*

*p* *Ch.*

*cres.* *f rall.*

strength, O Lord: ex - ceed - ing glad shall he be of Thy sal - va -

*Ch.* *rall. colla voce.*

*p*

- tion. Thou hast given him his heart's . . de -

*a tempo.* *Gl.* *Sw. pp*

*Ped. ad lib.* *senza Ped.*

- sire, Thou hast given him his heart's . . de - sire, and hast not de -

*cres.* *Ch.*

- nied him the re - quest . . of his lips, and hast not de - nied, hast not de - nied him the re -

*f* *rall.*

*Sw. cres.* *Ch. p rall.*

quest of his lips. *a tempo.*

*colla voce.* *Gt.* *cres.* *f* *Sw. p* *rall.* *Ped.*

## BE THOU EXALTED, LORD, IN THINE OWN STRENGTH.

*Con spirito.*

QUARTET OR SEMI-CHORUS.\*

SOPRANO.

*mf* Be Thou ex - alt - ed, Lord, in Thine own strength, so will we

ALTO.

*mf* Be Thou ex - alt - ed, Lord, in Thine own strength,

TENOR.

*mf* Be Thou ex - alt - ed, Lord, in Thine own strength,

BASS.

*mf* Be Thou ex - alt - ed, Lord, . . in Thine own strength,

*Con spirito.*  $\text{♩} = 60.$ 

*Sw. or Ch. mf*

*senza Ped.*

sing, . . . will sing and praise Thy power, will sing and praise Thy

so will we praise Thy power, will sing and praise Thy

so will we sing and praise . . Thy power, will sing and praise Thy

so will we sing and praise Thy power, will sing and praise Thy

\* If sung as a Semi-Chorus, the Accompaniment when marked *mf* may be played on the *Gt. Diaps.* If sung as a Quartet, only the *Sw. or Ch.* should be used throughout.

power, so will we sing, so will we sing and  
 power, so will we sing and praise Thy power, so will we  
 power, so will we sing, so will we sing, will sing and  
 power,

*p*

praise Thy power, be Thou ex - alt - ed, Lord, in Thine  
 sing and praise Thy power, be Thou ex - alt - ed, Lord, be  
 praise Thy power, be Thou ex - alt - ed, Lord, in Thine  
 be Thou ex - alt - ed, Lord, be Thou ex -

*f*

*Sw. mf*

own strength, ex - alt - ed in Thine own strength, be Thou ex -  
 Thou ex - alt - ed, Lord, in . . . Thine own strength, be Thou ex -  
 own strength, be Thou ex - alt - ed,  
 alt - ed, Lord, in Thine own strength,



*p*

alt - ed, Lord, in Thine own strength, so . . . will we sing and

alt - ed, Lord, in Thine own strength, so . . . will we sing and praise . .

Lord, . . . in Thine own strength, so . . . will we sing . . and

be Thou ex - alt - ed in Thy strength, so . . . will we sing . . and

*p*

*ff*

praise Thy power, so . . . will we sing and praise Thy power.

Thy power, so . . . will we sing and praise . . Thy power.

praise Thy power, so . . . will we sing . . and praise . . Thy power.

praise Thy power, so . . . will we sing . . and praise Thy power.

*mf*

**FULL.**

*f*

Be Thou ex - alt - ed, Lord, in Thine own strength, so will we sing, . . .

Be Thou ex - alt - ed, Lord, in Thine own strength, so

Be Thou ex - alt - ed, Lord, in Thine own strength, so will we

Be Thou ex - alt - ed, Lord, . . in Thine own strength, so will we

*Gl. f*

Ped. ad lib.

will sing and praise Thy power, will sing and praise Thy power,  
 will we praise Thy power, will sing and praise Thy power, so will we  
 sing and praise . . . Thy power, will sing and praise Thy power,  
 sing and praise Thy power, will sing and praise Thy power,  
*Su. p*

so will we sing, so will we sing and praise Thy  
 sing and praise Thy power, so will we sing and praise Thy  
 so will we sing, so will we sing, will sing and praise Thy  
*senza Ped.*

power, be Thou ex - alt - ed, Lord, in Thine own  
 power, be Thou ex - alt - ed, Lord, be Thou ex - alt - ed,  
 power, be Thou ex - alt - ed, Lord, in Thine own  
 be Thou ex - alt - ed, Lord, be Thou ex - alt - ed,  
*Al. f*  
*Ped.*

strength, ex - alt - ed in Thine own strength, be Thou ex - alt - ed,  
 Lord, in . . . Thine own strength, be Thou ex - alt - ed,  
 strength, be Thou ex - alt - ed, Lord, . . .  
 Lord, in Thine own strength, be Thou ex -

*p*  
 Lord, in Thine own strength, so . . . will we sing and praise Thy  
 Lord, in Thine own strength, so . . . will we sing and praise . . . Thy  
 . . . in Thine own strength, so . . . will we sing . . . and praise Thy  
 - alt - ed in Thy strength, so . . . will we sing . . . and praise Thy  
*Sv. p*  
*senza Ped.*

*ff*  
 power, so . . . will we sing and praise Thy power. A - men.  
 power, so . . . will we sing and praise . . . Thy power. A - men.  
 power, so . . . will we sing . . . and praise . . . Thy power. A - men.  
 power, so . . . will we sing . . . and praise Thy power. A - men.  
*Gt. ff*  
*Ped.*

## LONDON AND SUBURBAN CONCERTS—Continued.

THE Choral Association in connection with the South London Institute of Music gave its fourth concert (thirty-third season), on the 6th ult., at the Institute in Camberwell New Road. The crowded condition of the hall—many standing throughout the evening—bore testimony to the popularity of the works announced for performance. Three choral compositions by English composers were included, and also an orchestral work—viz., the set of Dances from Mr. Edward German's 'Nell Gwyn' music. The cantatas were 'Hiawatha's Wedding-Feast' and 'The Death of Minnehaha,' by Mr. S. Coleridge-Taylor, and 'The Banner of St. George,' by Dr. Edward Elgar. The solos were sustained in a conscientious manner by Miss Maude Ballard, Mr. Walter Hyde, and Mr. Robert Greir, while the choir sang admirably, and the orchestra, led by Mr. T. E. Gatehouse, gave a good account of the accompaniments. Mr. Leonard C. Venables conducted with his usual skill.

THE Handel Society gave a performance, on February 28, at the People's Palace, of Handel's oratorio 'Semele.' The work was well rendered under the conductorship of Mr. J. S. Liddle. The principal soloists were Miss Ethel Wood, Miss Meredith Elliott, Mr. Charles Saunders, and Mr. F. M. Keel. Mr. E. G. Croager presided at the organ.

THE West Ham Philharmonic Society gave its second concert of the season, at the Stratford Town Hall, on the 21st ult., under the conductorship of Mr. H. A. Donald. The programme included: Symphony, No. 1, in C (Beethoven); Overture, 'Rienzi' (Wagner); Ballet Suite, 'Sylvia' (Delibes); Waltz from Ballet Suite, 'The Sleeping Beauty' (Tschaikowsky); March in G, MS. (Stephen Champ). The vocalists were Miss Grace Day Winter and Mr. Robert Hilton. The Song Cycle, 'Sea Pictures' (Elgar), for contralto solo and orchestra, was very creditably rendered, Miss Day Winter taking the solo. Mr. H. A. Donald, the honorary conductor, was presented with an address and testimonial in recognition of his services since the inauguration of the Society.

AT the New Jerusalem Church, Camden Road, a performance of Mendelssohn's 'Athalie' was given by the choir, in aid of the Church funds, on the 21st ult., under the direction of Mr. Wilfrid Davies. The soloists were Miss J. Lyne, Mrs. C. A. Faraday, and Miss Faraday, the verses being recited by Mr. Arthur Fayne. The work was preceded by a short organ recital, by Mr. Davies, of Mendelssohn's music (including a solo by Mr. H. Bamber).

MR. F. G. H. MOORE gave a pianoforte recital at the Victoria Hall, Ealing, on February 28. Mr. Moore's interpretation of the works selected was distinguished by sympathy and intelligence, while his execution left little to be desired. The programme included Chromatic Fantasia and Fugue (Bach), Sonata, Op. 53 ('Waldstein') (Beethoven), several Etudes of Chopin, and other pieces.

MR. OTTO DENE gave a concert at the Public Hall, West Norwood, on the 13th ult. The vocalists were Madame Alice Lovenez, Miss Grace Day-Winter, Mr. Otto Dene, and Mr. Alfred Moore. Herr Krause played violin solos, and Madame Upton-Dene created a deep impression by her finely rendered pianoforte solos, especially in Beethoven's C sharp minor Sonata. Miss Emil Leslie recited successfully. Mr. Otto Dene was accorded a most enthusiastic reception.

THE following concerts and recitals given during the last month merit record:—Steinway Hall, Mr. Henri Seiffert's violin recital, on the 6th ult.; Mr. Arthur Walenn's concert, on the 7th ult.; Mr. Harold Samuel's pianoforte recital, on the 14th ult. Miss Muriel Elliot and Mr. Sterling Mackinlay's pianoforte and vocal recitals on the 5th and 19th ult., at the Salle Erard.

STAINER'S 'Crucifixion' was sung at St. Catherine's Church, Feltham, on February 27, and, on the 13th ult., Gaul's 'Passion' Music. The tenor and bass solos were taken at each performance by Mr. Philip Barnham and Mr. Walter Hawes. Mr. George Lane, organist and choir-master of the church, conducted; Mr. Alexander Griffin presiding at the organ on the first occasion and Mr. Leslie Griffin on the second.

## MUSIC IN AMERICA.

(FROM OUR SPECIAL CORRESPONDENT.)\*

NEW YORK, February 11th, 1901.

INFORMATION will have reached England long before this letter is printed of the melancholy failure of the last effort to rehabilitate grand opera, in English, in America. The enterprise attracted somewhat more attention than was deserved, chiefly because Mr. Grau loaned it the use of his name and housed it in the Metropolitan Opera House, which, till this season, had given shelter only to the German, Italian, and French exotic. Under the circumstances the fact ought to be known that the undertaking was not a new one, but only a new phase of one that was several years old and had apparently some permanent establishment.

There is nothing gratifying in the situation. Opera in the vernacular has received a set-back, a number of singers have been left stranded, and an opportunity has been given to dyspeptic and malicious critics to rail at the American public for neglecting art. Still the situation is one with which my English readers have been familiar for many years, and need not be too seriously contemplated.

The Press of Boston last week lost one of its most striking personalities in the death of Mr. Benjamin E. Woolf, musical critic on the staff of the *Herald* newspaper. Mr. Woolf was of English birth, but came to New York with his father in 1839, when he was three years old. His father was a violinist and one of the founders of the Philharmonic Society of New York, now in its fifty-ninth year. Mr. Woolf's career in Boston, as violinist, leader of theatrical orchestras, composer, dramatist, and critic, covered more than a generation. He was the librettist of Eichberg's opera, 'The Doctor of Alcantara,' which once had a vogue; wrote several operas himself and also a comedy, 'The Mighty Dollar,' which won much success.

At the end of the old year and beginning of the new century the organists of New York enjoyed the privilege of meeting and hearing one of the foremost of their English colleagues, Mr. Edwin H. Lemare, who spent his mid-winter holiday in a hurried visit to the American metropolis. He came on December 27 and sailed again for home on January 2. The one Sunday which he spent in the city was a busy one. He visited several churches, heard some of his own music at St. Bartholomew's and St. James's, and in the afternoon played the Postlude at St. Agnes's. Through the courtesy of the Rev. Dr. Green, rector, and Mr. Richard Henry Warren, organist, he was offered the use of St. Bartholomew's Church for New Year's night, and though there was scant time to let the fact be known, he gave an organ recital before an audience that crowded the church and contained a fine representation of our Church musicians.

H. E. KREMBEL.

## MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

Vienna, March 17.

SOME twenty-five years ago there was good reason for finding fault with the kind of vocalism then prevailing pretty generally in German-speaking countries. Under the powerful influence of the Wagnerian cult, the declamatory element had come to be regarded as of such paramount importance as to lead to the comparative neglect of a methodical training of the voice, an even and well-balanced voice production, and of the acquisition of a truly vocal style. The short-comings of the singers, in this respect, were then laid at the door of the composer, and the opinion that Wagner's style was ruinous to the voices had its adherents in many quarters. In a relatively very short time this aspect of things has become materially changed. There are now before the public a great many singers of both sexes, who have shown themselves fully equal to the most exacting demands on the part of modern composers (all more or less influenced by Wagner), without being at all inferior, in the matter of pure vocalism, to the good singers of former times. The

\* This letter of our esteemed Correspondent was delayed in transit owing to stress of weather in the Atlantic.—ED., M.T.



revival of the study of the older music has doubtless contributed not a little to this altogether gratifying fact, by which, as a matter of course, the rendering of Wagnerian works has likewise been greatly benefited. Moreover, operatic conductors have accustomed themselves to a proper treatment of the Wagnerian orchestra, by which the voices are no longer overpowered, and the former frequently heard objection, of the Bayreuth master's works being overcharged with noisy instrumentation, can no longer be reasonably upheld by any cultured musician or amateur. Thus, Time has rendered justice once more to the creations of genius.

The foregoing reflections have naturally occurred to one's mind while recalling the considerable number of really good singers which, within a short space of time, we have recently had the opportunity of hearing in Vienna. At the Opera House, it was Herr Slezak, an excellent tenor from the Breslau Theatre, who particularly delighted us in his interpretation of the part of *Walther Stolzing*, in 'Die Meistersinger.' His voice is not a powerful one, but it is of exquisite *timbre*, while his vocalisation is extremely agreeable and his action thoughtful and properly restrained. In the concert-room, two very differently gifted artists competed for public favour at about the same time—viz., Marcella Prego, the possessor of a small voice, which she manages with consummate vocal art, aided by great artistic intelligence and an amazing musical talent; and Camilla Landi, whose superb, powerful voice and excellent style produce a dazzling effect upon the senses, but are deficient in warmth. Hence, the two singers appeal each to a different class of audience. Many are the admirers also of Frau Lula Gmeiner, whose magnificent contralto is heard to the best advantage in Brahms's *Lieder*. Anton Sisternans and Raimund von Zur Mühlen, both excellent concert singers, have attracted less attention upon their recent visit than on former occasions, although they have, each in his way, advanced in their art, Sisternans' interpretations having become more individualised and mature, while Zur Mühlen's voice has gained in quality of tone. Two most charming vocalists also are Dr. Felix Kraus and his wife, Frau Adrienne Kraus-Osborne, the former excelling in warmth of feeling, the latter in her adaptability to various interpretative moods. As an exponent of the florid type—a rare and almost lost art nowadays—Fräulein Erica Wedekind, of Dresden, holds a very high position, and her interpretation recently, amongst other pieces, of a concert air by Mozart caused one to regret that she was not able to appear also at the Opera.

Two orchestral novelties were introduced to us by the Concert-Verein—a 'Pathetic' Overture, by Hans Fink, the organist of the convent of Heiligenkreuz, and another overture, entitled 'Mary Stuart,' by Joseph Forster, the composer of an opera, 'Die Rose von Pontevedra,' which obtained a prize in a competition some years since, and of a ballet, 'Der Spielmann.' Fink's composition exhibits many musicianlike qualities, particularly in detail work; but his undoubted talent does not appear to be, as yet, fully matured. Forster's overture is the work of a gifted and experienced musician, cleverly and effectively worked out, without being particularly striking in contents. Both pieces were very favourably received. Some important choral works also were given a first hearing by the same excellent Society, the composers in each case being of Czech nationality. The first, in the order of performance, was a 'De Profundis,' by Jos. Nesvera, the esteemed Capellmeister of the Cathedral of Olmütz. The work is distinguished by a highly effective treatment of the voices and orchestra, and although not particularly remarkable in its contents, it has the additional merit of being true church music of a serious and elevated order.

The other new work produced was Dvorák's 'Requiem,' a work which, at the outset, was received with a certain amount of reserve by the audience. This feeling, however, completely wore away during performance, and, as a matter of fact, something of a sensation was created by the manifold beauties of the composition. It seemed inexplicable that, in the prevailing scarcity of really great new choral compositions, such an important work should not have been, as yet, more generally produced. It was listened to with the most eager attention and ever increasing appreciation, and the desire for an early repetition of the

performance was very widely expressed. In his interpretation of the text and treatment of the orchestra the composer appears to us to have exhibited here his most original powers, while the vocal writing, both for the choral and solo voices, is scarcely less remarkable. The excellent interpretation of the noble work, under the direction of Herr Loewe, it is true, contributed not a little to its complete success. Nor should the highly efficient soloists be forgotten, who formed so excellent a quartet—viz., Frau Marie Seyff, Fräulein Helene Bratanitsch, Herr Erik Schmedes, and Herr Richard Mayr. Much regret was expressed at the absence of the composer, to whom a profoundly moved audience would gladly have rendered personal homage.

To the laudable zeal of Herr Mahler we owe the very interesting recent performance of the Overture to Schiller's 'Turandot,' by C. M. von Weber, a highly original little piece, constructed on the Chinese scale, and which is to be numbered amongst the greatest rarities in the concert-room. The same programme also included another somewhat rarely heard number—i.e., Dvorák's Serenade for wind instruments, a truly *naïve* composition, suggestive of serene happiness, and free from all sophistry and artificiality. Most carefully rehearsed as it had been by the conductor, the unpretentious piece scored a great success.

MANDYCZEWSKI.

### MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

A CONCERT was given on the 15th ult. by competitors and others interested in the Feis Ceoil, and the proceeds were to be applied to the reduction of the deficit on last year's Festival, which was held in Belfast. There was an excellent attendance. The programme was of a varied kind and the standard of excellence equally varied.

The most admired items were the unaccompanied singing of the Belfast Select Choir (Dr. Price, conductor), of Ambrose Thomas's descriptive part-song 'The Tyrol,' and part-songs by the Northern Male Quartet, composed of local amateurs. Their singing would really compare favourably with that of the Meister Glee Singers, and it is difficult to imagine a higher standard.

Coleridge-Taylor's complete cantata, 'Scenes from Hiawatha,' was performed by the Philharmonic Society on the 22nd ult., too late for notice in this issue.

### MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

POSTPONED concerts have been taken up since the resumption of the ordinary musical life of the city. One of these was that of the Chamber Concert Society, given in the Masonic Hall, on February 27. The novelty was the Clarinet Quartet of Walter Rabl, performed by Dr. Rowland Winn, Mr. Manuel Gomez, Mr. Max Mossel, and Mr. J. C. Hock. The work was well rendered and cordially received. Miss Agnes Witting was an acceptable vocalist. On the 11th ult. Mr. William Henley gave a violin recital in the Town Hall. With Mr. Arthur Cooke at the pianoforte, a very fine rendering was given of Beethoven's 'Kreutzer' Sonata, and Mr. Henley displayed extraordinary powers in Tchaikowsky's Concerto in D (Op. 35). Mr. Cooke played Schubert's great Fantasia in C ('The Wanderer'), and Madame Leslie Arnott contributed vocal pieces. Mr. Max Mossel's last drawing-room concert took place in the Grosvenor Rooms, on the 14th ult. Madame Clotilde Kleeberg, with the concert-giver, played Edward Behm's Sonata in A (Op. 15) for pianoforte and violin, and Mr. J. C. Hock joined them in the Trio in F (Op. 18) by Saint-Saëns. Mr. Louis Frölich contributed songs.

Mr. Halford's Orchestral concerts have been full of interest. On the 5th ult. he introduced, for the first time in England, Arensky's Overture to 'Nala and Damayanti,' a fairy-tale in music, scored with enchanting fancy, employing both pianoforte and harp, besides the usual orchestra. Miss Fanny Davies gave a most beautiful rendering of the Concerto in D minor by Brahms, and Mr. Louis Frölich was the vocalist. On the 19th ult. the novelty was Christian Sinding's Violin Concerto in A (Op. 45), another first performance in England, with Mr. Max

Mossel as soloist. This work is practically in one movement, is well-written for the soloist, and scored with freedom, especially in the use of the horns. The programmes were completed with familiar works.

In regard to choral concerts: On February 28 the City Choral Society brought its season to a close with a first performance here of Samuel Rousseau's 'Messe Solennelle de Pâques.' This is a work on a large scale, and it was first produced at the Church of St. Clotilde, Paris, in 1890, where the composer was then organist. Mr. F. W. Beard, conductor of the Society, deserves praise for bringing forward this composition. With Mesdames Emily Squire and Alice Lakin, Mr. Hedmond and Mr. Wilfred Cunliffe as principals, a good performance was secured. The second part of the programme was devoted to a selection from Gounod's 'Faust.' The concert opened with the March from 'Götterdämmerung,' in memory of the late Queen, and Gounod's 'Hymne à Sainte Cécile' was given as an offertorium.

The Festival Choral Society's concluding concert took place in the Town Hall on the 21st ult. The programme began with Harford Lloyd's Organ Concerto in F minor, composed for the Gloucester Festival of 1895. Mr. C. W. Perkins was admirable in the solo part, and the work of the band was good. Madame Alva sang Bellini's 'Casta Diva' with brilliant vocalisation, but with too much vibrato. She was more successful in the soprano music of Schumann's 'Paradise and the Peri,' singing very finely. The other soloists, Miss Maggie Jaques, Madame Margaret Milward, Mr. Charles Saunders, and Mr. Daniel Price, did well. Band and chorus were superb, and Dr. Sinclair conducted a fine concert.

The Messrs. Harrison's concerts ended on the 4th ult., when a pianoforte recital was given by M. Paderewski to a crowded audience. The programme was of the stereotyped order. The Saturday night concerts go on successfully. On February 23 the Midland Musical Society gave a performance of 'Elijah'; on the 9th ult. a popular concert was given by Mr. Graham's Temperance Philharmonic Choir; and on the 16th ult. Mr. Randall's Choir concert took place. A pleasing feature was Elgar's delightful duet, 'The snow,' with accompaniment of pianoforte and two violins.

In the afternoon of the same day, at Mr. Perkins's free organ recital, in the Town Hall, Mr. G. Gordon Cleather played the drums in Julius Tausch's extraordinary Concerto for six tympani and orchestra. He did wonders with the percussion instruments, and was applauded to the echo (Special Edition!) by the audience which crowded the Town Hall.

#### MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

THE fifth performance for the first season of the Clifton Orchestral concerts was held on the 2nd ult. Mr. F. W. Rootham conducted, the band being composed principally of players residing in Bristol and Bath. The works given were Mozart's Symphony in E flat, Schubert's Overture and ballet music from 'Rosamunde,' Smetana's Overture to 'Die verkaufte Braut,' Mr. Edward German's Suite, in D minor, the Vorspiel from 'Lohengrin,' and the Ballet des Sylphes and Marche Hongroise from the 'Faust' of Berlioz. Mrs. Helen Trust was the vocalist and her songs were much appreciated.

The Kruse Quartet appeared at All Saints' Hall on the 11th ult. They played Beethoven's Quartet in F (Op. 59), and, in company with Miss Fanny Davies, Brahms's Quintet in F minor (Op. 34). The fair pianist gave a fine performance of Schumann's 'Etudes Symphoniques' and was warmly applauded by a large audience.

The Bristol Choral Society gave its Mid-Lent concert, at Colston Hall, on the 16th ult., the choir and band numbering 650. Mendelssohn's 'Hear my Prayer' (with Madame Emily Squire as the soloist) was followed by Professor Horatio Parker's 'Legend of St. Christopher,' this being the first occasion upon which this dramatic oratorio was given in England. Mr. Riseley, the conductor, had met the composer at the Chester Festival, and was fortunate in obtaining from him his views respecting the performance of the work. The audience appeared highly gratified with

the manner in which the oratorio was given, and applauded the spirited rendering of the Demons' chorus in the second act, the 'Gloria in Excelsis' in the third act, and the final 'Labour nobly, bravely on.' The soloists were Mr. Andrew Black (who sang splendidly the music of *Offerus*), Mr. Henry Beaumont (the *King* and the *Hermit*), Mr. William Thomas (*Satan*), Madame Emily Squire (the *Queen*), and Miss Amy Perry (the *Child*). The effective orchestration was well interpreted, Mr. H. Lewis holding the principal first violin. Mr. Riseley conducted with unflagging energy, and well deserved the applause which he received at the conclusion of the performance. Many persons expressed a wish that the work might be again presented.

#### MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

THE Dublin Orchestral Society gave its last concert for the season on the 6th ult., when Beethoven's Symphony (No. 8) was most admirably performed, the perfect control over the material in Signor Esposito's hands making the performance one of the most encouraging of all the Society has given since its foundation two years ago. Mendelssohn's 'Ruy Blas' Overture and his Canzonetta, played by all the strings, were also given, and the concert terminated with a performance of the 'Tannhäuser' Overture. During an interval the secretary announced that a public meeting would shortly be held to consider the position of the Society. Should sufficient support not be forthcoming, this Society, which has done more to redeem our city, musically, than any we have ever known, must cease to exist.

The Hallé orchestra, under Dr. Richter's baton, gave two concerts in the following week. At the first, Dvorák's interesting and beautiful 'In the New World' Symphony was played and Liszt's Hungarian Rhapsody (No. 1). Two Wagner excerpts—the 'Siegfried' Funeral March and the 'Huldigungs' March—began and ended the concert respectively. Mendelssohn's Overture to 'A Midsummer Night's Dream,' exquisitely played, relieved a somewhat monotonous programme. At the second concert Beethoven's No. 8 was magnificently performed and Tschai-kowsky's beautiful 'Romeo and Juliet' Overture. Three Wagner pieces were also played—the 'Siegfried Idyll,' the 'Kaisermarsch,' and the 'Rienzi' Overture. A Suite in D, by Bach, for strings, oboes, trumpets, and drums was included, but failed to interest the audience.

The Chamber Music Union gave two concerts, at the first of which Beethoven's Quintet for pianoforte and wind instruments, Mozart's Trio for pianoforte, viola, and clarinet, and Esposito's Violin and Pianoforte Duet in G were played. The wind instrument players acquitted themselves admirably and showed much refinement and taste in their playing. At the second concert, Bach's Concerto for three pianofortes and strings was repeated by very general request. Mozart's Pianoforte Quartet in G minor and Beethoven's Sonata (Op. 68) for pianoforte and violoncello were also performed, the latter most ably by Herr Bast and Signor Esposito.

The conductor of the Feis Ceoil concerts will be Signor Esposito, and he already is rehearsing Dr. Stanford's 'Phaudrig Crohoore' and the prize cantata with the choir. A very large number of entries have been received for all the competitions. The festival will take place during the week commencing May 6.

#### MUSIC IN EAST ANGLIA.

(FROM OUR OWN CORRESPONDENT.)

MOZART'S First Mass in C was sung by the choir at Calvert Street Chapel, Norwich, on the 7th ult., with Miss M. Luckett, Miss M. Gazeley, Mr. H. J. Luckett, and Mr. F. T. Moffett as principals. The singing of the choruses showed that great pains had been taken in preparing the work by Mr. H. Amiss, the choir-master. Mr. Arthur Rudd was at the organ and played the accompaniments with delicacy and artistic finish.

On the 6th ult. the Great Yarmouth Wesleyan Church Choir gave a performance, in the Town Hall, of Mendelssohn's 'Hymn of Praise,' assisted by members of other

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choirs in the town. Miss Mildred Rix, Miss E. Larkins, and Mr. J. J. Hardy were the soloists. The choir and orchestra (led by Mr. C. W. Diver) gave a good rendering of the cantata under the conductorship of Mr. W. M. Chapman.

The Diss Choral Society gave a performance of Mendelssohn's 'Elijah,' on February 26, conducted by Mr. T. M. Pullen. The solos were sung by Miss Alice Simons, Miss Emily Foxcroft, Mr. Harry Stubbs, and Mr. George Stubbs. The band was led by Mr. T. E. Gatehouse, Mr. Hemstock being at the organ, and a highly creditable performance was enjoyed by a large audience.

Handel's 'Messiah' (parts 2 and 3) were sung at a special service held in Beccles Church, on the 5th ult., when the church choir was augmented by members of the local society. The soloists were Masters P. Phillips and G. Glasspoole, Mr. Sawford Dye, and Mr. F. Daines. Dr. Frank Bates conducted and Mr. W. Warden Harvey presided at the organ.

### MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

MUSIC in our city still shows signs of vigorous life, and events of no mean artistic importance have taken place during the past month. Chief among these must be considered the production, for the first time in Scotland, of Wagner's 'Tristan und Isolde,' by the Moody-Manners Opera Company, which can only be characterised as most adequate and satisfying. The principal parts were in the safe keeping of Madame Fanny Moody (*Isolde*), Mr. Hedmondt (*Tristan*), Miss Marie Alexander (*Brangane*), and Mr. Charles Magrath (*King Mark*). On the following evening the 'Flying Dutchman' was performed, for the first time for many years in Edinburgh, with equal success, the principals being Madame Sapio, Mr. John Child, and Mr. William Dever. Much praise was due to the conductor, Signor Sapio, and his orchestra.

The University Musical Society gave its annual concert, on the 1st ult., in the McEwan Hall, the large building being crowded by a most enthusiastic audience. The performances of this Society are taking rank among the most important events of our University life. The concert under notice proved to be of the most enjoyable and interesting nature. The choir gave readings of Rossini's 'Stabat Mater' and Stanford's 'Battle of the Baltic,' which were more than creditable—excellent indeed. The soloists, Madame Evangeline Florence, Miss Nellie Kirkpatrick, Mr. John Child, and Mr. Dan Price, sang, each one of them, admirably. Perhaps the most successful was Miss Kirkpatrick (a local *débutante*), who received quite an ovation. An excellent band, with Mr. Dambmann as leader and Mr. T. H. Collinson at the organ, supplied the accompaniments. Mr. Moonie, the conductor, was presented by the Society, at the hands of Professor Niecks, with a copy of 'Grove's Dictionary of Music and Musicians,' as a token of their high appreciation of his services.

The local worshippers of John Sebastian Bach attended the Music Hall in great numbers on the evening of the 15th ult., to listen to a programme of the great cantor's music, which was purveyed for the Bach Society and their friends by Mr. Moonie's Choir and Mr. Maurice Sons. The work selected was the cantata 'My spirit was in heaviness,' and it was a rare treat to hear Mr. Moonie's fine body of singers in the fugues, which are the most important and, at the same time, the most interesting features of the work. The parts were conspicuously clear and differentiated in tone—in fact, the performance of the chorus was a notable and delightful one. Miss Amy Gallon, among the soloists, must be specially commended for her most artistic rendering of the solo, 'Sighing, weeping,' and high praise was due to Mr. J. S. Sinclair for his exquisite playing of the various obligato parts for oboe. Mr. Sons's rendering of the immortal Chaconne and a Violin Concerto were of the highest order of merit.

Mr. Denhoff deserves gratitude from the lovers of chamber music in our midst for the fine series of chamber concerts he purveys for them. A high standard of excellence has been established and is undeviatingly maintained. At the final concert the Willy Hess Quartet

combined with Mr. Denhoff in an admirable rendering of the Schumann Quintet. Miss Helen Jaxon was the vocalist.

The People's Entertainment Society, which does a good work in our midst, has finished its series for the season. It enables huge audiences to hear good music at a very cheap rate, and as *only* good music by good performers is placed before its patrons the efforts of the Society are of much value.

The first of the abundant crop of concerts given by Church Choral Societies took place in Mayfield Parish Church, on the 12th ult. The work performed was the 'Creation.'

The programme submitted to the Edinburgh Society of Musicians at its last meeting by Mr. Laurence Guthrie was a choice one, and most admirably carried out. Specially noteworthy was Mr. Guthrie's singing of ballads by Loewe and Damrosch, and the playing of two remarkably fine arrangements of overtures, by Hermann, for pianoforte duet, violin, and violoncello. The programme also included Rubinstein's Trio in B flat. Mr. Guthrie was assisted by Messrs. Dambmann, Della Torre, F. Gibson, and Harry Murray.

Among other events have been the visit of M. Paderewski and the last of Professor Niecks's excellent Historical concerts; the latter is referred to in another column.

### MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

QUITE a large number of concerts fall to be recorded this month. On February 21, the Pollokshields Philharmonic Society, under the skilful direction of Mr. John Cullen, gave a highly commendable performance of the first part of Mendelssohn's 'St. Paul,' and miscellaneous pieces. The accompaniments were efficiently played by a small orchestra led by Mr. Daly.

Excellent work continues to be done at Mr. R. L. Reid's music classes at the Young Men's Christian Association. In the choral class, numbering close upon 1,000 voices, Haydn's 'Creation' has this session been the subject of study, and the performance took place on February 28. The choruses were sung with that certainty of attack and 'go' which betoken perfect familiarity with the work. Capital renderings of the solo music were given by Miss Jenny Taggart and Messrs. Iver McKay and Charles Tree. An excellent orchestra, led by Mr. Daly and supplemented at the organ by Mr. Pattinson, supplied the accompaniments.

The students of the Athenæum School of Music gave their eleventh annual concert on the 1st ult. The programme, in addition to various organ and vocal solos, included Spohr's Violin Concerto in A minor and Beethoven's Pianoforte Concerto in C minor, the solo parts being played by several of the more advanced students of the school, and the performance was in all respects praiseworthy. Mr. Macbeth conducted. The music classes of the Southern and Eastern sections of the Young Men's Christian Association brought their session to a close by a very satisfactory performance of 'The Messiah,' on the 5th ult. Mr. John Tannahill conducted, and Mr. W. J. Clapperton efficiently discharged the duties of organist.

The Morris Madrigal Society, a new choir conducted by Mr. W. R. Morris, made its first public appearance on the 6th ult. An interesting programme of part-songs, &c., was submitted, the best number being Pinsuti's 'In this hour of softened splendour,' which was sung with great delicacy and finish. Callcott's madrigal, 'O snatch me swift,' was the single justification of the new choir's title.

An audience which filled every available inch of space in St. Andrew's Hall assembled to hear M. Paderewski at the last concert of the Harrison series, on the 8th ult., and on the 13th ult. Mr. E. H. Lemare gave an inaugural recital on the organ newly erected in Greyfriars Church by Messrs. Ingram and Co.

The third of this season's Kosmar Quartet concerts took place on the 18th ult. A notable feature of the concert was the first performance in Glasgow of Tanieff's String Quartet in C major. While the playing of all the movements was remarkably fine, the *Andante* and the *Scherzo*



may be singled out as showing the artists at their best. Beethoven's Quartet in G major (Op. 18, No. 2) was no less charmingly played. Mr. Kosman contributed two violin solos—Beethoven's well-known Romance in G and a Scherzo Tarantella, by Wieniawski. Miss Marie Brema roused the audience to enthusiasm by her dramatic rendering of Schubert's 'Der Erl-König.' Mr. W. T. Hoeck was the accompanist.

'Judas Maccabæus' was given by the Uddingston Choral Union at its second concert, on the 19th ult. The orchestra of the Society, strengthened by a few professional players, gave a good account of itself in the accompaniments. Miss Jenny Taggart and Messrs. Gledhill and Fleming were the soloists, and Mr. W. Padget Gale conducted.

The Ysaye-Busoni recital, on the 20th ult., was one of the outstanding events of the present season. The audience was only limited by the size of the hall. A first performance in Glasgow of Wagner's 'Tristan and Isolde' was given, on the 22nd ult., by the Moody-Manners Opera Company.

At the monthly musical recital in John Street United Free Church, Spohr's 'Last Judgment' was sung by the choir, Mr. Taggart conducting and Mr. Miller playing the organ accompaniments. During the month organ recitals have been given in Kelvinside Church by Dr. D. F. Wilson, in Claremont Church by Mr. Hutton Malcolm, and in the Church of the New Jerusalem by Mr. Holgate.

#### MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

MR. THEODORE LAWSON provided a fine programme at his concert, on February 26, and also one for his last concert, on the 12th ult. At the first, Messrs. Lawson, Inwards, Kreuz, and Renard played Schubert's Quartet in A minor (Op. 29) and that by Dvorák, in F (Op. 96)—both these characteristic works receiving warmth of treatment. Mr. Leonard Borwick proved a great attraction at the same concert. He played Brahms's Rhapsodie (No. 1, in G minor), Henselt's Toccata in C minor, and Paderewski's popular 'Humoresque de Concert.' Mr. Plunket Greene sang songs by Lulli, Schumann, Brahms, Charles Wood, Stanford, and Arthur Somervell, with his usual resource and effect. For the last concert of the season Mr. Lawson had a very strong attraction in M. Ysaye. With Messrs. Marchot, Van Hout, and Jacob as colleagues, the distinguished violinist played Mozart's String Quartet in B flat, and for the first time in Liverpool Saint-Saëns's Quartet in E minor (Op. 112), which, in its repleteness with the spirit of modernity, proved a complete contrast to the old master's composition. M. Ysaye played as his solo Vieuxtemps's 'Suite in olden Style,' accompanied by M. Marchot at the pianoforte. Fräulein Agnes Witting (of Dresden) sang songs by Schumann, Franz, Hubert Parry, Macdowell, and Saint-Saëns with great ease and trainedness of method.

The two Richter concerts which have occurred since my last took place on February 23 and the 16th ult. At the first of these critical interest was centred in the 'Don Juan' Fantasia (Richard Strauss). It was grateful hearing to be favoured again with Tchaikowsky's 'Symphonie Pathétique,' wonderfully rendered. Brahms's 'Academic Festival' Overture commenced the last concert of the season, and was followed by the Prelude and Liebestod ('Tristan and Isolde'). 'Scène d'Amour' and the 'Queen Mab' Scherzo from Berlioz's Symphony 'Romeo et Juliette' (Op. 17) were also in the programme, which came to a close with the 'Pastoral' Symphony. Dr. Richter obtained, in each case, his characteristically excellent interpretation. M. Paderewski appeared as Mr. Harrison's 'star' at the concert of the 7th ult. Mr. Schiever's fourth and last concert took place on the 9th ult., when he was assisted by Messrs. Steudner-Welsing and Fuchs. Brahms's Sextet in G and Schubert's Quintet in C were presented.

Concerts of the Philharmonic Society took place on the 5th and 19th ult. At the first concert, Dvorák's Fourth Symphony (Op. 88)—a truly beautiful work—was given with great feeling. Mr. Hausmann was the violoncellist and Madame Lillian Blauvelt sang the dramatic scena

from Thomas's 'Hamlet.' At the penultimate concert of the season, the second and third acts of Wagner's 'Fliegende Holländer' received excellent treatment. With a whole-souled orchestra and chorus, together with the fine singing of the principals (Messrs. Andrew Black, Arthur Barlow, Ben Davies, Miss Alice Esty, and Miss Edith Leslie), a very fine and artistic result was obtained. Tchaikowsky's 'Mozartiana' Suite was also played with great charm by the orchestra, under the distinguished conductorship of Dr. Cowen.

I cannot refrain from putting upon record Dr. Peace's graceful tribute to the memory of Father Willis. At his organ recital, on the 2nd ult., the eminent organist played Chopin's 'Marche Funèbre.' At the first chord the entire audience rose as one man and stood throughout the piece. The superb instrument in St. George's Hall was, of course, one of the greatest works of the great master of his craft.

#### MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

WITH the exception of the extra concert to be given for the Band Pension Fund, the forty-third season of the Hallé series of Subscription concerts has terminated. During the winter the attendances have been excellent, and, under Dr. Richter's guidance, the orchestral works have been given with a finish not to be surpassed, although the doubling of the wood-wind perhaps requires to be balanced by some increase of violin power and vigour. The later programmes included Tchaikowsky's Symphony (No. 5), Schumann's in C, the 'Ruy Blas' Overture of Mendelssohn, and the very eccentric rhapsody by Rimsky-Korsakoff, entitled 'Scheherazade,' and founded upon four scenes from the Arabian Nights myths. We have also enjoyed the magnificent pianoforte playing of Signor Busoni in Liszt's Concerto in A and in Brahms's Variations on a theme by Paganini. The unfortunate accident to Mr. Brodsky's wrist necessitated a hasty summoning of Miss Edith Robinson to play the well-known G minor Concerto of Max Bruch and Beethoven's Romance in G major. At the twentieth meeting Dr. Richter provided the 'St. John' Passion Music of Bach, of which the choral movements were by far the most enjoyable and the best rendered. In no work has Mr. Wilson's choir appeared to greater advantage or the organ been more judiciously handled by Mr. Fogg. Notice of the repetition of the Ninth Symphony of Beethoven and of the four overtures representing the gradual maturing of Wagner's genius must be reserved until the general results of the season are recorded.

The most enjoyable chamber music recitals of Mr. Brodsky have again yielded a handsome surplus of upwards of a hundred guineas to the fund which, at the Royal College of Music, he so generously expends in the encouragement of the most promising of his pupils. For his concluding concert Mr. Max Mayer prepared a programme which drew together a large number of his patrons; and at Mr. Lane's closing meeting the audience was as crowded as usual and the choral efforts as enjoyable.

It was a most happy thought of the Messrs. Harrison to conclude their session with a recital by the only pianist who can draw an audience filling the Free Trade Hall to its doors; and Mr. Paderewski ran through his exacting programme, from Beethoven to Liszt, in unsurpassable style, displaying inimitable delicacies of execution and keenest insight into the meanings of the composers whose works he undertook to interpret.

The concluding concert of the twentieth session of Mr. Cross was given in the Free Trade Hall and very largely attended.

#### MUSIC IN NORTHUMBERLAND AND DURHAM.

(FROM OUR OWN CORRESPONDENT.)

THE Alnwick Choral Union, which, under the able direction of Mr. C. E. Moore, has done much to promote a love for good music among the residents of the ducal town, gave, on the 12th ult., a very successful performance of Handel's 'Judas Maccabæus.' The soloists were Miss Maud Wadham, Miss Florence Smart, Mr. D. S. Macdonald, and



Mr. Duncanson, whose efforts respectively were much appreciated. The choruses were carefully and successfully sung, and the work of the orchestra was very creditable. Mr. Moore deserves much credit for obtaining such satisfactory results from the material at his disposal.

The Sunderland Philharmonic Society gave its final concert of the season in the Victoria Hall, Sunderland, on the 13th ult. The principal work selected for performance was Handel's 'Acis and Galatea,' and, for the first time in this district, the additional accompaniments written by Mendelssohn were used in preference to those of Mozart, which are more widely known. The work was very successfully performed, with Miss Maggie Purvis, Mr. Whitworth Mitton, and Mr. Bantock Pierpoint as soloists. Choir and orchestra were excellent and Mr. Kilburn conducted with his accustomed skill and discretion. Amongst other pieces in the programme were Beethoven's 'Prometheus' Overture and the choral epilogue from Sullivan's 'Golden Legend.' The interesting notes in the programme, written by Mr. Kilburn, deserve 'honourable mention.'

A very interesting concert was given on the 13th ult., under the auspices of the Newcastle Chamber Music Society, in the Assembly Rooms, Newcastle-on-Tyne, by the Ysaye Quartet. On the same evening the Gateshead Vocal Society gave a performance of Sterndale Bennett's 'May Queen,' in the Town Hall, Gateshead. The soloists were Miss Janet Reed, Miss Gertrude Stratton, Mr. Fred. Taylor, and Mr. John Harrison. Mr. J. E. Hutchinson was the accompanist and Mr. Newton Laycock conducted.

A very fine performance of Berlioz's 'Faust' was given in the Olympia, Newcastle, on the 20th ult., by the Newcastle and Gateshead Choral Union, in conjunction with the Hallé orchestra and under the conductorship of Dr. Hans Richter. The many original orchestral effects in which the work abounds were brought out with admirable skill. The singing of the choir—which is undoubtedly the finest combination of voices in this locality—was excellent throughout, and reflected the utmost credit upon its conductor, Mr. J. M. Preston, who prepared them for the performance. The soloists were Miss Helen Jaxon, Mr. William Green, Mr. William Thornton, and Mr. Andrew Black, who were all successful in their respective parts. The concerts recently given by the Choral Union with the aid of the Hallé orchestra have surpassed anything previously heard in Newcastle.

#### MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

THE last of the Nottingham Orchestral concerts, on the 7th ult., under the direction of Mr. Henry J. Wood, was devoted solely to the works of Richard Wagner. Included in the programme were most of the well-known excerpts from the Bayreuth master, such as the Prelude to 'Lohengrin,' the Ride of the Valkyries, the Overture to the 'Meistersingers,' and the Funeral March from 'Götterdämmerung.' Mr. Louis Frölich was the vocalist and rendered his songs in artistic style. The orchestra did its work with zeal, and the result was in every way satisfactory, adding another triumph to Mr. Wood's indefatigable work for music in Nottingham.

Chamber music in this city is represented by Miss Cantelo's concerts. On the 14th ult. the Kruse Quartet gave a fine rendering of Beethoven's Op. 59, in F. Miss Cantelo played as solos Handel's Chaconne, Hornpipe, and Gigue, besides accompanying Herr Kruse in Brahms's Violin Sonata (Op. 100) and assisting in the Schumann Pianoforte Quintet. The concert was an artistic success.

A new choral society, at West Bridgford, claims attention for its successful performance of Barnett's 'Ancient Mariner.' The vocalists were Madame Lizzie Moulds, Miss Nellie Oldham, Mr. Joseph Turner, and Mr. Haigh Jackson, who sang satisfactorily. A miscellaneous selection gave them an opportunity of exhibiting their abilities in music of a more varied tendency, and the chorus were heard to advantage in Fanning's 'Moonlight' and Pissuti's 'Parting Kiss.' Much of the success of this new venture is due to the untiring energy of the conductor, Mr. J. B. Lyddon.

#### MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

CONCERTS here naturally began late in the Lent term, the first of importance being a chamber concert given by the Musical Club on February 19, in the new Town Hall. The chief pieces were Dvorák's String Quartet in E flat major (Op. 51) and Mozart's well-known Quartet in C major, both of which received ample justice at the hands of Mr. Richard Gompertz and his colleagues. Next came the Schiever Quartet, on the 4th ult., in the Schools; this was given under the auspices of the Musical Union, when Beethoven's Quartet in E flat major (Op. 74) and Brahms's Quartet in A minor (Op. 51, No. 2) were excellently given, the former especially affording almost unbounded pleasure.

The next day the Choral and Philharmonic Society gave the late Sir Arthur Sullivan's 'Martyr of Antioch,' in the Town Hall, to the accompaniment of strings and organ. On the 9th ult. a capital chamber concert was given in the Town Hall, when Professor Kruse and his friends gave Beethoven's Quartet in F major (Op. 59, No. 1) and Schumann's Quartet in A major (Op. 41, No. 3). Both were exceedingly well played. The Bach Choir gave Brahms's 'Requiem' in the Town Hall, on the 14th ult., under the able conductorship of Dr. Allen, organist of New College. This had unfortunately to be given without orchestra, but the choir—although limited in numbers—worked exceedingly well, and the result on the whole was fairly satisfactory. The excellent Sunday evening concerts at Balliol, of which Dr. Walker is the conductor, have given immense pleasure.

#### MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

ROSSINI's 'Stabat Mater' was performed in the South Street (Moor) Chapel, on the 4th ult., under the baton of Mr. C. Skelton. Some excellent chorus-singing was heard, particularly in the final chorus, 'To Him be glory,' and the quartets and solos were admirably sung by Miss Eva Rich, Miss M. Parker, Mr. W. Burrows, and Mr. J. Lycett.

At Attercliffe, on the same date, the Zion Choral Society performed Nichol's 'The Holy Grail.' Directed by Mr. H. C. Jackson, the work was capitally sung, one of the most pleasing features of the performance being the effective chorus 'Rest awhile, weary one,' in which the sopranos and altos distinguished themselves. Mr. G. F. Cawthorne was organist.

The Riddings Choral Society gave a successful concert, on the 6th ult., when 'Elijah' was performed, under the direction of Mr. Joseph Dooley. The choir numbered about seventy voices and sang the music allotted to them with praiseworthy vigour and accuracy. The principals were Miss Maggie Jaques, Miss Amy Skerritt, Mr. Charles Blagbro, and Mr. J. Lycett.

The Sheffield Teachers' Operatic Society gave four performances of Gilbert and Sullivan's comic opera 'The Gondoliers,' in the Albert Hall, during the past month. Conspicuous success attended their efforts. Band and chorus numbered nearly ninety performers, and the singing and acting of the principals and the excellent *ensemble* reflected the highest credit on all concerned. Mr. J. Duffell conducted.

In connection with the Choir Festival at St. Mary's Church, Sheffield, Haydn's 'Creation' was performed in the church, on the 18th ult., under the direction of Mr. J. A. Rodgers. The choir numbered over 100 and their singing attained a high standard of excellence. The solos were taken by Master Eddie Unwin, Mr. R. Thompson, and Mr. J. Lycett.

The Barnsley St. Cecilia Society gave a concert, on the 21st ult., under Dr. Coward, performing Gluck's 'Orpheus,' with Madame Marie Brema in the title-role. The other soloists were Madame Norledge and Miss Joyner.

The Penistone and District Choral Society, a newly founded organisation, performed Dr. Coward's cantata 'The Story of Bethany,' on the 20th ult. Mr. J. Cooper conducted.

Elgar's 'King Olaf' and Bridge's 'Ballad of the Clamperdown' were the principal features of the Sheffield Musical Union's concert, on the 26th ult. Band and chorus numbered nearly 300 performers, and Dr. Coward conducted. Mr. J. H. Parkes led the band and Mr. W. S. Jessop was organist. The principals were Miss Agnes Nicholls, Mr. Charles Saunders, and Mr. Charles Knowles.

Among other interesting musical events of a busy month were the concerts given by the Brincliffe Musical Society (conductor, Mr. J. H. Parkes); the Heeley Orchestral Society (conductor, Mr. W. Chapman); the last of Miss Foxon's chamber concerts; a recital by Mr. Paderewski; and the first visit to Sheffield of Messrs. Ysaye and Busoni.

A Mendelssohn Society has been formed in Sheffield with the object of studying and performing the smaller and less known works of the great masters. Mr. H. Antcliffe is the conductor. Mendelssohn's 'Christus' is announced for the first concert.

#### MUSIC IN STAFFORDSHIRE.

(FROM OUR OWN CORRESPONDENT.)

ON the 1st ult. the Hanley Glee and Madrigal Society was responsible for an entertainment of an altogether unusual character. In consequence of the success of Gounod's 'Faust,' given by the Society last year, the Society determined to produce 'Tannhäuser,' certainly a sufficiently bold and courageous undertaking. Fortunately the attendance, which was almost a record one for this hall, showed that the Society had the public with them entirely in their ambitious effort. The chorus was 300 strong, and the orchestra was an entirely professional one, consisting of fifty instrumentalists. The principal vocalists were Madame Fanny Moody, as *Elisabeth*; Miss Nedda Morrison, as *Venus*; Miss Annie Walker, as the *Shepherd*; Mr. E. C. Hedmond, as *Tannhäuser*; Mr. C. Magrath, as *Hermann*; Mr. N. Dever, as *Wolfram*; Mr. S. Jones, as *Walther*; Mr. Lockridge, as *Biterolf*; Mr. Schwitz, *Heinrich*; and Mr. Brierley, as *Reinmar*—by far the largest number of principals who have ever appeared at a single concert in North Staffordshire. These artists all sang to the delight of the audience, and the members of Mr. Garner's splendid choir did themselves justice and distinctly added to their reputation. The male voices in the Pilgrims' music were delightfully tuneful and sonorous, and the tone of all parts was excellent.

#### MUSIC IN WALES.

(FROM OUR OWN CORRESPONDENT.)

SULLIVAN'S 'Prodigal Son' was rendered at the Minny Street Congregational Church, Cardiff, on February 27, Mr. M. Protheroe conducting.

A Welsh festival was held at Llandaff Cathedral on February 28 (St. David's Eve), the combined choirs, conducted by Mr. John Price, Rhymney, numbering 450 voices. In addition to chants, &c., a number of Welsh chorales and Handel's 'Worthy is the Lamb,' to Welsh words, were rendered. Mr. G. G. Beale presided at the organ.

On February 28 the Ebenezer Congregational Church Choir, Tonypany, gave a performance of Handel's 'Judas Maccabæus,' under the conductorship of Mr. W. T. David, the orchestra being led by Mr. G. T. Roberts, Mr. W. J. Evans officiating at the organ. The soloists were Miss May John, Miss Maggie Morris, Miss M. Burton, Miss L. Jones, Mr. Trevor Evans, and Mr. David Hughes.

At the Llandudno Provincial Eisteddfod, held on the 1st ult., the Blackpool Choral Union (Mr. Whittaker) was awarded the prize in the chief choral competition, and the Tanygrisiau Choir, Festiniog (Mr. Cadwaladr Roberts), received first honours in the male-voice contest, Dr. Joseph Parry adjudicating.

On the 14th, 15th, and 16th ult. Mr. David Jenkins's opera, 'The Enchanted Isle' (scenes from Shakespeare's 'Tempest'), was produced at Aberafon, the Port Talbot Male-Voice Choir supplying the chorus. The composer conducted.

#### MUSIC IN YORKSHIRE. (FROM OUR OWN CORRESPONDENT.)

BRADFORD.

THIS month Bradford must be awarded the pride of place, for the last four weeks have been prolific of music in that town. On the 1st ult. the Subscription concerts came to a rather premature termination with a good performance of 'Caractacus,' the Hallé orchestra, for the nonce under Dr. Cowen's bat, doing more than common justice to the wealth of orchestral colour in Dr. Elgar's remarkable work, while the chorus of the Bradford Festival Choral Society sang exceedingly well. Two of the soloists, Madame Medora Henson and Mr. Andrew Black, appeared in the parts they 'created' at Leeds; the other principals being Mr. William Green and Mr. Copland. As a pleasing foil to the more elaborate music of 'Caractacus' the concert ended with Dr. Elgar's charming choral suite 'In the Bavarian Highlands,' in which the composer shows how gracefully he can unbend. On the 9th ult. the Permanent Orchestra, which is also directed by Dr. Cowen, gave evidence of the benefit it has derived from his teaching by a most creditable performance of an unusually exacting programme. Tchaikowsky's Fourth Symphony was played with uncommon gusto, and several Wagner pieces were well done, the 'Dutchman' overture and 'Siegfried Idyll' particularly so. Mr. Andrew Black was the vocalist. On the 12th ult. the Bradford Old Choral Society gave a respectable rendering of Haydn's 'Seasons.' Haydn's music may be 'simple,' but its very simplicity makes a greater neatness of performance necessary than it customarily receives, and there might, on this occasion, have been greater precision and finish. Otherwise Mr. Hartwell Robertshaw may be congratulated on having made the utmost of his material, and especially of his band, which includes a large proportion of youthful amateurs. Miss Ruth Lamb, Mr. Albert Collings, a tenor with an excellent voice but a somewhat jerky method, and Mr. C. Knowles were the principal vocalists. The Bradford Festival Choral Society followed soon after, on the 15th ult., when they gave the whole of Mr. Coleridge-Taylor's 'Hiawatha' cantatas, preceded by the 'Song of Hiawatha' Overture, the only objection to which was that it made the programme unnecessarily long, and increased the difficulty of appreciating the 'Departure,' which suffers from its position, and should be heard alone to be enjoyed as much as it deserves, for I greatly doubt whether it is a whit inferior, musically, to the preceding sections. The performance under Dr. Cowen was excellent throughout, the choir being at its best and the Bradford Permanent Orchestra doing its work with remarkable finish. The soloists, Madame Bertha Rossow, Mr. Gregory Hast, and Mr. Ivor Foster, were all efficient. A very interesting recital of pianoforte music was given, on February 22, by Miss E. A. Atkinson, and visits from Ysaye and Busoni on February 27, and of Paderewski at the last of the Harrison concerts, on the 13th ult., have to be recorded. On the 20th ult. Madame Bertha Moore gave her interesting and enjoyable song-lecture on English songs, repeating it at Huddersfield on the following evening.

LEEDS.

The most important event that has occurred at Leeds is the Subscription concert that took place on February 27. The programme was of chamber music, Schubert's D minor Quartet and Beethoven's String Quintet in C being admirably played by Mr. Brodsky's excellent quartet party, with Mr. Catterall as second viola. Madame Marchesi made (*mirabile dictu*) her first appearance in Leeds, and, being in excellent voice, created a deep impression. Perhaps the feature of the concert which was of the greatest general interest was the fact that it ended with a song—the 'Erl-King'—an astute and successful method of keeping the audience in their seats to the end, for it is generally understood that it is rude to interrupt vocal music, though instrumental 'doesn't matter.' On the 20th ult. the Choral Union gave 'The Golden Legend,' and also introduced to Leeds Sir Frederick Bridge's clever setting of Mr. Kipling's poem, 'The Flag of England,' which had the advantage of the composer's conductorship.

The principals were Madame Esty, Miss Isa Frood, Mr. Lloyd Chandos, and Mr. Watkin Mills. The large chorus was too heavy for the band, but the performance was, on the whole, a creditable one. Mr. Benton conducted Sullivan's work.

On February 22, at one of the 'Bohemian' concerts, Leeds had the uncommon satisfaction of anticipating London by three days in bringing to a hearing Borodin's Second String Quartet in D, a work of such sustained interest and vitality that it is intended to repeat it at the next of these concerts. Mr. Edward Elliott, whose quartet party supplied the programme, gave a concert, jointly with Miss Gertrude Wortley (an able pianist who has settled in Leeds), on the 18th ult., when Dvorák's E flat Quartet and Schumann's ever popular Pianoforte Quintet were the chief things in the programme. On the 14th ult. Mr. Paderewski attracted about a couple of thousand people to the Coliseum for his recital, and, on the 19th ult., Messrs. Ysaye and Busoni gave a highly enjoyable violin and pianoforte recital to an audience unworthy of their merits, and not very creditable to a town of musical repute.

#### VARIOUS YORKSHIRE TOWNS.

The Huddersfield Choral Society gave, on the 8th ult., a somewhat unequal performance of 'Israel in Egypt.' The band was weak, the chorus overwhelmingly strong. In such choruses as the famous 'Hailstone' or 'Sing unto God' nothing could have been more magnificent than the volume of tone and force of the singing; in some of the choruses in the second part they did not succeed in maintaining a perfectly correct intonation. The soloists were Miss Winifred Wynne, Miss Emily Berry, Miss Gertrude Lonsdale (a very promising contralto), and Mr. Joseph Hanson. The duet, 'The Lord is a Man of war,' was, in imitation of the inartistic practice once followed at the Albert Hall, sung by all the tenors and basses of the chorus. Needless to say, it made the orchestra appear quite impotent. Mr. Bowling conducted. Exceptional interest was given to the Subscription concert, on the 26th ult., by the appearance of the Hallé orchestra, which played the 'Pastoral Symphony,' actually 'for the first time at these concerts.' Mr. Verbruggen played the Mendelssohn Violin Concerto with appropriate neatness, and Dr. Richter conducted. On the 12th ult. the Welsh Ladies' Choir was responsible for the programme. On the 19th ult. the Glee and Madrigal Society gave one of its very pleasant programmes of part-songs and the like, under Mr. Ibson's capable conductorship.

Halifax is showing a good deal of enterprise just now. Last month I recorded the opening of a new and very necessary concert hall; now I have to record the production, on February 28, of a new cantata by a townsman, Mr. Herman van Dyk. It is on the same subject which Mr. Coleridge-Taylor is taking for his Leeds Festival work, Longfellow's 'Blind Girl of Castel Cuillé,' but was written in 1893. In spite of a somewhat old-fashioned frame, it has much more vitality in it than the majority of cantatas that appear from day to day. The composer has good melodic ideas, and plenty of them; and he uses his orchestra with knowledge and discretion. Repetition of words and a weak sense of dramatic continuity are the worst faults that can be alleged against the cantata, which was very ably conducted by its composer. The soloists were Miss Agnes Nicholls, Miss Lucy Clarke, and Mr. W. Green. The chorus of the Halifax Society was not at its best, and the orchestra left much to be desired in point of finish. On the 8th ult. the same Society gave 'Elijah,' the feature of the concert being the uncommonly fine performance of the orchestral portion of the work by the Hallé orchestra, under Dr. Richter. The principals were Miss Palliser, Miss Ada Crossley, and Messrs. Green and Black.

The town of Morley had the satisfaction of anticipating its big neighbour, Leeds, in introducing to Yorkshire Sir J. F. Bridge's 'Flag of England,' which it gave with much success, according to its means, on the 7th ult. Mr. A. Benton conducted, and the solo part was sung by Miss Taggart. On the 6th ult. the Keighley Orchestral Society gave a concert, the principal feature of which was the appearance of Mr. Fred. Dawson, who played with brilliancy

Mendelssohn's G minor Pianoforte Concerto. The band, under Mr. Summerscales, played with commendable fire, the violins being especially good. The Keighley Musical Union, under the same conductor, gave, on the 19th ult., the whole of Mr. Coleridge-Taylor's 'Hiawatha,' which is making a triumphal progress through the Riding. Miss Agnes Nicholls, Mr. O'Mara, and Mr. Bantock Pierpoint were the principals, and the performance is described as 'very creditable.' On the 5th ult. the Batley Choral Society, under Mr. Tomlinson, essayed 'The Golden Legend,' Miss Agnes Nicholls, Miss Sweeney, Messrs. Saunders and Knowles being the principals.

#### FOREIGN NOTES.

ATHENS.—In the competition opened by the Society of Antique Art, for a setting, in parts, of the choruses in the 'Edipus,' of Sophocles, the first prize has been awarded to Petros Zachariadis, a young composer residing in Constantinople.

BAYREUTH.—Siegfried Wagner has been requested by Herr von Possart, the Intendant of the Munich Royal Theatres, to write a Festival Overture for the opening of the new Prince Regent Theatre, and has accepted the commission.—The majority of the leading parts in this year's Festspiel performances have been definitely distributed as follows: Herr van Dyck (*Parsifal*), Herr Knüpfer (*Gurnemanz*), Herr van Rooy (*Dutchman*), Fräulein Destinn, of Berlin, and Frau Wittich, of Dresden (*Senta*), Herr E. Kraus, of Berlin (*Erik*), Herren Kraus and Burgstaller (*Siegmund*), Herren Kraus and Schmedes (*Siegfried*), Frau Gulbranson (*Brünnhilde*), Frau Wittich (*Sieglinde*), Herr van Rooy (*Wotan*), Herr Nebe, of Berlin (*Aberick*).

CASSEL.—An interesting event, which attracted a numerous audience from different parts of Germany and Italy, was the recent first production, at the Hof-Theater, of a new four-act opera, entitled 'Das Mädchenherz' ('Il cuor delle fanciulle'), the libretto by Luigi Illica (German version by L. Hartmann), the music by Crescenzo Buongiorno. The composer, who has been for some years a resident at Dresden, has no leanings towards the modern Italian 'verismo' school, but he successfully combines excellent workmanship with a gift of melody and a keen sense for dramatic effect. The work was received with the greatest enthusiasm.

COLOGNE.—Two interesting novelties were included in the eighth Gürzenich concert of the season, under Professor Wüllner's direction—viz., a setting, by Wilhelm Berger, of Goethe's 'Gesang der Geister über den Wassern,' and a series of symphonic variations on the well-known chorale, 'Wer nur den lieben Gott lässt walten,' from the pen of Georg Schumann. Both new works were greatly applauded.

DRESDEN.—An excellent performance was given in the Dreikönigs-Kirche, recently, of August Klughardt's oratorio 'The Fall of Jerusalem.' The executants were the united choirs of the Robert Schumann Singakademie and the Neustadt Choral Society, under the conductorship of Capellmeister Hösel; the work, which was heard here for the first time, producing a very marked impression.

FRANKFORT-ON-MAIN.—An excellent performance of Dvorák's new symphonic poem 'Othello' was given at the eighth Museum concert of the season, under Capellmeister Kogel's direction. The work was received with much favour. At a subsequent concert of the Society much enthusiasm was created by the excellent first performance of a cantata, 'Frühlingsfeier,' by Anton Urspruch. The work is scored for chorus, tenor solo, and orchestra, and was generally considered one of the ripest productions of its composer.—A successful first performance was given last month, at the Stadt-Theater, of Tschaiakowsky's little known opera 'Iolanthe.'

HUMM (WESTPHALIA).—Haydn's 'The Seasons' was performed last month at the first of a series of popular concerts, at nominal prices, which the excellent Musikverein under Herr Seipt's direction intends giving during the season. It is satisfactory to add that the hall was crowded by an attentive and appreciative audience, chiefly drawn from the working classes.



INNSBRUCK.—Herr Carl Lortzing, a grandson of the composer of 'Czar und Zimmermann,' has been appointed to the conductorship of the municipal orchestra.

LEIPZIG.—A special performance took place, at the nineteenth Gewandhaus concert of the season, under Herr Nikisch's direction, of Verdi's 'Requiem,' in memory of the deceased composer.—The Meiningen orchestra, under Herr Fritz Steinbach's direction, gave a concert, exclusively devoted to compositions by Brahms, on the 4th ult., with enormous success.

MILAN.—Over 40,000 persons filed past the tomb of Verdi, in the crypt of the *casa di riposo per musicisti*, during the four days when the public were admitted.—The first performance in Italy of Goldmark's 'Die Königin von Saba' was given, last month, at the Theatre della Scala, with considerable success.

MOSCOW.—A new opera, entitled 'Angelo,' by the Russian composer, César Cui, was brought out, on February 28, at the Imperial Theatre, with great success. The composer, who was present, received a number of recalls.—M. Willem Kes is about to leave this city, having resigned the post of director of the Conservatoire, as well as the conductorship of the Philharmonic Society's concerts. He will be replaced, in the last-named post, by the well-known pianist, Alexander Siloti.

MUNICH.—At one of the recent concerts of the Kaim orchestra a most favourable reception was accorded to a new symphonic fantasia, entitled 'In our time,' by Gustav Brecher, a young Leipzig musician, who has lately been appointed to a conductorship at the Vienna Opera. M. Chevillard, the conductor of the Paris Lamoureux concerts, conducted an orchestral performance, last month, with the Kaim orchestra, the programme consisting of Wagner excerpts and works by contemporary French composers. His interpretations were received with marked favour.

PARIS.—At the concert of the Conservatoire, on the 3rd ult., César Franck's remarkable Symphony in D minor, which had only been produced once before, in 1889, was played with admirable *verve* by the orchestra, under M. Taffanel's direction, and greatly applauded. The performances also included a motet, 'Ecce sacerdos magnus,' with string quartet and organ accompaniment, by Paul Vidal, which pleased greatly. The Châtelet concert, of the 10th ult., was devoted exclusively to compositions by Massenet, and included the Overture 'Brumaire,' excerpts from 'Phédre,' and 'La Vierge,' the orchestral suite from 'Esclarmonde,' and other pieces.—At the meeting of the 'Société Mozart,' last month, two unpublished compositions by Mozart were introduced to a greatly interested audience. These were a soprano air, originally intended for the first act of the opera 'Mithridate,' but eventually withdrawn, owing to the caprice of a singer, and an 'Elegy' for two sopranos, written by the composer in 1767, when he was eleven years of age. Mesdames Julie Cahun and Fourrier were the able interpreters. These interesting pieces (which are not mentioned by Köchel) were introduced by an explanatory discourse, delivered by M. Charles Malherbe, the erudite librarian of the Opéra, of whose rich collection of autographs they form part.—A new comic opera, 'La fille de Tabarin,' the libretto by MM. Sardou and Ferrier, the music by Gabriel Pierré, has been brought out with great success at the Opéra Comique.

PRAGUE.—A new opera in two acts, 'The Polish Jew,' the libretto founded upon the familiar story by Erckmann-Chatrian, the music by Carl Weiss, was brought out with great success, on the 3rd ult., at the German Theatre. The composer, already favourably known by several dramatic works, is of Czech nationality, and the Slavonic element is well represented in his present work. The same may be said of the audience on the occasion referred to, which included, for the first time for many years, a great number of the composer's Czech compatriots, who applauded frantically. Thus, the burning racial question in this country was, for the time being, happily solved by the astute manager of the German Theatre, Herr Angelo Neumann.

ST. PETERSBURG.—A new oratorio, 'Saint Francis,' by the Abbé Hartmann, a Franciscan friar and organist of Rome, was produced last month, under the composer's

direction, with marked success. Madame Gorlenko-Dolina, the eminent Russian *prima donna*, was amongst the leading solo interpreters, the orchestra and choir being supplied by the *personnel* of the Imperial Opera.

ROME.—Don Lorenzo Perosi, having just completed his oratorio 'Moses' (which is to be produced at Milan in November), is already engaged upon the score of a new work, entitled 'The Apocalypse.'

SCHWERIN.—Heinrich Zoellner's music-drama, 'Die versunkene Glocke,' was produced for the first time, on February 24, at the Court Theatre, with enormous success.

STOCKHOLM.—The centenary of the birth of the Swedish composer, Frederick Lindblad, was recently celebrated by a festival performance of his compositions. Lindblad owes his world-wide reputation as a song writer chiefly to his most gifted pupil, Jenny Lind, whose exquisite interpretation imparted to his graceful and truly national melodies an ideal charm.

STRASSBURG.—A new oratorio by Georg Rauchenecker, entitled 'Durch Nacht zum Licht' ('Through Night to Light'), met with a very good reception at its first performance recently, by the Academical Choral Society, under Herr Münch's direction.

TOURNAI.—A highly successful performance by an orchestra and choir consisting of some nine hundred executants, took place, on the 3rd ult., of Massenet's new oratorio 'La Terre Promise.'

TURIN.—Leoncavallo's new opera, 'Zaza,' met with a very favourable reception on its first production, last month, at the Teatro Regio.

WARSAW.—A handsome monument, erected to the memory of the Polish national composer, Stanislaus Moniuszko, has just been unveiled in the foyer of the Imperial Opera House. The life-size statue is the work of the sculptor Marczewski.

WIESBADEN.—César Franck's symphonic poem, 'Le Chasseur Maudit,' was produced for the first time at a recent concert of the Royal orchestra, under the direction of Professor Mannstädt. The brilliantly instrumented work was received with great favour.

## OBITUARY.

PETER BENOIT.

By the death, on the 8th ult., at Antwerp, of PETER BENOIT, the modern Flemish school of music has lost one of its earliest and most gifted champions. More than forty years ago, while yet completing his studies in Italy and Germany as a laureate of the Brussels Conservatoire, young Benoit warmly advocated the cultivation, for artistic purposes, of the vigorous Flemish musical element, in a pamphlet entitled 'L'Ecole de musique flamande et son avenir.' After a sojourn of some years in Paris—where, for a time, he occupied the post of conductor at the Bouffes-Parisiens, then under the direction of Offenbach—he returned to his native Belgium, where his compositions, chiefly of a serious order and in which characteristic use is made of the Flemish folk-song, soon attracted general attention. In 1867 Benoit took up his residence in Antwerp, where he founded the musical institution which speedily became the centre of the movement in favour of a revival of a national Flemish school of music. In 1898 it was raised by the Belgian Government to the position of a National Conservatoire, under his directorship. Of Benoit's numerous compositions, many are known and appreciated outside his native country, notably in Germany and in Austria, as well as in the Scandinavian countries. They comprise sacred music, a number of cantatas (including the highly popular 'Kindercantat' for children's voices), several Flemish operas, and a number of characteristic songs. His oratorio 'Lucifer' was produced, under the late Sir Joseph Barnby, by the Royal Choral Society, at the Albert Hall, on April 3, 1889, when the composer was present. The deceased artist was in his sixty-seventh year, having been born, of humble parentage, at Harlebeke, in the province of Flandres, on August 17, 1834.

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## CORRESPONDENCE.

## A BEETHOVEN CORRECTION.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Allow me to indicate you a slight error in your article 'Occasional Notes' (March, 1901, page 163). Beethoven has written 'mit dem Knieschieber' and not 'mit dem Beinschieber,' which would have been a mistake. Your article states correctly that these words refer to the lever pressed by the knee in the old German pianofortes; the lever could not have been pressed by the leg (Bein). The handwriting of Beethoven is a very bad one, but the German word Knie (knee) is by exception very clearly written in this case, as your facsimile shows.

Yours truly,

DR. BERGGRUEN,  
Editor of the *Ménestrel*.

2 bis, rue Vivienne, Paris.

[The writer of the note referred to in the above letter is glad that attention has been called to his misreading. In Beethoven's handwriting his B and his k greatly resemble each other, and that is how the unfortunate mistake arose.—ED., *M.T.*]

## DR. ARNE'S COUNTRY DANCE IN 'THOMAS AND SALLY.'

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Mr. Arkwright's letter (on p. 195 of your current issue) tracing the hymn tune 'Helmley' to a date prior to the 'Guardian Angels' air as sung by Miss Catley in the 'Golden Pippin,' 1773, is an interesting communication on the subject. Will Mr. Arkwright, however, kindly give the imprint (and date, if any) of the edition of Arne's 'Thomas and Sally' in which the country dance tune (so characteristic of the composer) first appears?

I should also like to raise the question (and I appeal for a confirmation of the statement made in Grove's Dictionary) as to whether 'Thomas and Sally' first saw the light in Dublin in 1743. It has been freely copied from Grove without further inquiry. The fact is indisputable that 'Thomas and Sally' was produced at Covent Garden Theatre in November, 1760, and I have found no mention in contemporary accounts to lead one to suppose that it was merely a revival. In the *Universal Magazine* for 1760 and 1761 the songs from it are printed as from the 'New Musical Entertainment,' and while the 'Companion to the Playhouse,' 1764, and its later editions ('Biographia Dramatica'), of 1782 and 1812, give full mention of the piece, nothing is said of an earlier origin than 1760.

I am in possession of a copy of what I take to be the first edition of the music to the opera, 'printed for and sold by the author,' with the engraved date 1761; the country dance with others is there present, as it is in a later edition by Harrison, about 1784. Walsh's edition was probably published about 1765 and, as Mr. Arkwright says, with the omission of the dances. There are also other slight differences between that and the author's edition. The country dance became at once a favourite, and, under the title 'Thomas and Sally,' was included in Thompson's yearly set of twenty-four country dances for 1762, as well as in other of their publications. Miss Catley's song, 'Guardian Angels,' is set to what is merely a slight variation of the dance. Her piece in the 'Golden Pippin,' 1773, begins: 'Where's the mortal can resist me,' just before the *Finale*; but the song 'Guardian Angels' now protect me, sung by Mr. Mahon in Dublin, seems to have been afterwards substituted by Miss Catley for the original lyric of the opera.

If Dr. Arne did produce in 1743 a short piece under the title 'Thomas and Sally,' it must have undergone considerable alteration before its reproduction in London seventeen years later. I am, however, anxious to know if there really was one prior to 1760. Isaac Bickerstaffe, the author of this libretto, is not credited with any piece before 1756.

FRANK KIDSON.

128, Burley Road, Leeds.

## AN OXFORD HISTORY OF MUSIC.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Will you kindly allow me to correct a slight error which appears on p. 167 of *THE MUSICAL TIMES* for March? The work which the Clarendon Press has undertaken is not a series of Text-books, but a continuous History of Music in six volumes, written in collaboration by Professor Wooldridge, Sir Hubert Parry, Mr. J. A. Fuller Maitland, Mr. E. Dannreuther, and myself. To each author has been allotted a separate period, so delimited as to make one consecutive treatise of the whole.

The disposition of the work is briefly as follows:—

- Vol. 1. The earlier Ecclesiastical Period, by Professor Wooldridge.
- Vol. 2. The later Ecclesiastical Period, by Professor Wooldridge.
- Vol. 3. The Seventeenth Century, by Sir Hubert Parry.
- Vol. 4. The Age of Bach and Handel, by Mr. J. A. Fuller Maitland.
- Vol. 5. The Viennese School and its times, by the Editor.
- Vol. 6. The Romantic Movement, by Mr. E. Dannreuther.

Of these volumes the first, third, and fourth will, it is hoped, be published during the coming year. The others will appear successively as soon as they are ready.

Yours faithfully,

W. H. HADOW.

Worcester College, Oxford,

March 7, 1901.

[We gave the information in the terms furnished to us by Mr. Henry Frowde, the publisher.—ED., *M.T.*]

## THE GAUNTLETT ORGAN AT ST. OLAVE'S.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—There was purpose in all Dr. Gauntlett's work, and I think that there is—or rather was—much to be learned from this organ to which you refer in your current issue (p. 171) and the somewhat similar one that was formerly in the Mechanics' Institution in Liverpool.

Sir John Stainer knew the St. Olave's organ in its prime, and I have asked him kindly to furnish some particulars; but as he is abroad I cannot hope for an early reply.

I take it that the idea was to impart to a two-manual organ something of the eclectic and preparative possibilities of registering possessed by a three-manual. The Great and Choir appear to have been on separate sound-boards, and there must have been the power to summon or dismiss one of these divisions, probably the 'Great,' by the coupler—or possibly ventiler—'Grand Organ Combined.' The Great could thus be played or could be thrown out of action and leisurely re-registered by hand, with or without the assistance of the composition pedals, while playing on the Choir or Swell, instead of the registering being left to the composition pedals *plus* perhaps a grab at one or two stops. The Choir could, of course, be similarly re-registered while playing on the Great, for its gentler tones would be under cover of the more ponderous department.

The Liverpool organ was originally divided in similar fashion, but has since been 'lumped' like that at St. Olave's.

There was an organ in St. Peter's, Paddington, arranged on the same useful idea, which seems to make the ordinary builder very unhappy.

If my assumption is correct it is obvious that the plan of control (?) substituted for Dr. Gauntlett's is a deplorable retrogression.

THOMAS CASSON.

March 21, 1901.

THE Streatham School of Music (of which Mr. Arthur O'Leary is the Director of Studies) gave a successful Students' concert, at Streatham Hall, on the 12th ult.

MISS OLIVE HARCOURT has, we regret to learn, been obliged to give up all her engagements for a year, acting upon medical advice, and to take a complete rest.

THE Incorporated Society of Musicians announces that a performance of orchestral works will be given at the Annual Conference to be held in London in January next. The following are the regulations:—

1. Any new or untried orchestral composition, Overture, Suite, Symphonic Movement, or other work for orchestra (provided it is suitable for performance on a Concert platform) will be eligible. Preference will be given to Compositions by Composers unable to secure public performances of Orchestral Works.
2. The scores of the compositions must be forwarded to the General Office of the Society, 19, Berners Street, London, W., addressed to the General Secretary, not later than June 1, 1901. Each score must be signed by the composer.
3. The Committee to select the works to be performed will consist of the following members of the Society:—Mr. Alberto Randegger, Hon. R.A.M., Mr. George Riseley, and Mr. George Halford.
4. It is intended that such works as the Committee recommend for performance shall be produced at the Annual Conference to be held in London, January, 1902.
5. Each composer whose work is selected must provide the orchestral parts required for its performance.

Full particulars may be obtained of Mr. Edward Chadfield, the General Secretary, 19, Berners Street, London, W.

THE final competition for free open scholarships at the Royal College of Music took place on February 23. The following are the names of the successful candidates:—*Composition*: Francis C. S. Carey (Burgess Hill), Frank H. Tapp (Bath). *Pianoforte*: Isidore Epstein (London), Daisy A. Jones (Crickhowell), Olive Blume (London). *Singing*: Marion Battishill (Saltash), Betsy J. Cartwright (Hull), Benjamin Davies (Rhondra Valley). *Organ*: Ivor A. Morgan (Newnham), Leonard Illingworth (Acton). *Violin*: Frederick Grey (Clapham). *Clarinet*: Holman Shackleton (Dewsbury). *Oboe*: Gordon A. Foreman (Wandsworth). *Bassoon*: Harold C. Thornton (Dulwich). *Horn*: John B. Branstion (Colwyn Bay).

THE following is the result of the competitions which have taken place at the Royal Academy of Music during the past month:—The Goldberg Prize, on the 4th ult., to Kate Kelyn Williams, a native of Edinburgh. The Llewellyn Thomas, on the 11th ult., to Lilian Clarke, a native of Canada. The Evill Prize, on the 11th ult., to George R. Senior, a native of Huddersfield. The Sauret Prize, on the 21st ult., to Marjorie O. Hayward, a native of Greenwich.

## BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

**ABERGAVENNY.**—The Choral Society gave a performance of Mendelssohn's 'Elijah,' in the Town Hall, on the 19th ult. The choir and orchestra, led by Mr. A. Angle, numbered 120 performers, and the principal solo vocalists were Miss Maggie Jaques, Miss Morfydd Williams, Mr. G. H. Perrins, and Mr. W. Llewellyn. Mr. W. R. Carr conducted.

**BATH.**—A concert was given, on the 5th ult., by the Pump Room orchestra, in aid of the Benevolent Fund for the relief of members of the orchestra disabled by sickness or old age. The orchestra contributed the 'Meistersinger' and 'Lohengrin' Overtures and Massenet's 'Scènes Napolitaines.' Miss Norah Sweet-Escott played Beethoven's First Concerto (second and third movements) and 'La Campanella' (Paganini-Liszt), displaying remarkable technical ability and artistic appreciation. The Misses Florence and Bertha Salter were heard to advantage in songs by Rossini, Liza Lehmann, Cowen, and Löhr, and in a duet by Blumenthal.

**BOLTON.**—The fact that Yorkshire and Lancashire produce choirs of remarkable quality cannot be questioned, and was again brought home to us on listening to the concert of the Bolton Choral Union, in the Albert Hall, on the 2nd ult. Bolton is exceptionally fortunate in possessing a Town Hall of remarkable architectural and decorative beauty, admirably adapted acoustically for musical performances, and provided with an excellent organ. The programme comprised Mendelssohn's 'Athalie' and a miscellaneous selection, which included the march and chorus from 'Tannhäuser,' Mendelssohn's 'Hear my Prayer,' and Eaton Faning's 'Vikings.' The choir is about 150 strong, and consists of bright, fresh young voices of remarkable quality. The singing was characterised throughout by pure intonation, admirable expression, and vigour of attack, which showed to special advantage in the dramatic choruses in Mendelssohn's work and in the Wagner chorus. Every credit is due to Mr. J. M. Bentley for his excellent training. There was a good orchestra, led by Mr. Frank Lord, partly composed of members of the Hallé orchestra. The soloists in 'Athalie' were Miss Agnes Nicholls, Miss Lily Dyson, and Miss Florence Ranstead, the first-named also singing admirably the solo in 'Hear my Prayer,' and Miss Ranstead, a young singer of artistic feeling, contributing two of Elgar's 'Sea Pictures' and Coleridge-Taylor's 'Corn Song.' Mr. Charles Fry recited the verses in 'Athalie,' and also gave the 'Dream of Eugene Aram' with powerful effect to the accompaniment of Mackenzie's music, excellently played by Mr. W. Mullineux, the Borough organist.

**BOOTLE.**—The fourth of the Orchestral Subscription concerts took place, on the 8th ult., in the Town Hall, and, strange to say, included no orchestral items, the chief feature of attraction being the appearance of the Royal Welsh Choir, conducted by Madame Clara Novello Davies. Among other pieces the Choir sang the 'Spanish Gipsy' (Lassen), 'Fair land, we greet thee' (Pinsuti), 'The ash grove,' and other Welsh airs, arranged by Emyln Evans, and the Miserere from 'Il Trovatore,' the part of *Manrico* being taken by a contralto! In addition to songs by members of the Choir, Mr. Emyln Davies sang, and Miss Marie Novello Williams and Miss Backsheen Wood contributed pianoforte and violin solos respectively.

**BOSTON.**—A successful performance of Mendelssohn's 'St. Paul' was given on the 20th ult., by the members of Mr. G. H. Gregory's Choral Class. The soloists were Miss Gwendolen De Ath, Miss Alice Thorpe, Mr. E. Dunkerton, and Mr. Herbert Thacker; and no small degree of this successful concert was due to their efforts, as well as to the musical training which the chorus had received from Mr. Gregory. The orchestra, which was responsible for the accompaniments, was ably led by Mr. J. E. Hilton.

**BRIGHTON.**—Sir Hubert Parry's oratorio 'Judith' was performed by the sacred Harmonic Society at the Dome, on the 14th ult. Much credit was due to Mr. Robert Taylor, the Society's conductor, for his excellent training of both choir and orchestra, which resulted in a highly creditable performance. The solo vocalists were Miss Bessie Wood, Miss Lalla Parry, Mr. W. Davies, and Mr. Daniel Price; Masters Ernest Watts and Frank Beavan, of St. Patrick's Choir, representing the 'Two Children,' all acquitting themselves to the satisfaction of the audience.

**CALCUTTA.**—An excellent performance of Mendelssohn's 'Hymn of Praise' was recently given in St. Paul's Cathedral. There was a complete orchestra, which gave an admirable account of the Symphony, and also accompanied the singers with delicacy. The choir of the Cathedral, which has a reputation in the locality for the excellence of its singing, was augmented, and the choruses were given with power and good attack, the boys' voices especially being very bright and telling. Great credit is due to Mr. Willis, who was responsible for training the orchestra and who conducted the performance; and to Mr. Slater, who has devoted much time in training the choir and who presided at the organ.—A State funeral service was held in the Cathedral on February 2. Mr. Slater, the organist, played Beethoven's Funeral March and a march by Mendelssohn as the immense congregation were taking their seats, and Chopin's Funeral March

during the official procession. The anthem was 'Blest are the departed,' by Spohr. The service, which was immensely impressive, closed with the Dead March in 'Saul.'

CANTERBURY.—At a special musical service held in the Cathedral, on February 28, the Requiem forming the first part of Gounod's oratorio 'Mors et Vita' was performed. The choir sang with vigour and was especially successful in the fugue 'Quam olim Abraham.' The orchestra, led by Mr. C. Gann, consisted of strings, brass, harp, and drums, the organ (played by Mr. Grundy) supplying the parts for the wood-wind. The soprano and contralto solos were sung by four of the Cathedral choir boys, the other parts being undertaken by Messrs. Pearson, Price, and Higgins. Mr. H. C. Perrin, the Cathedral organist, deserves every credit for his admirable training of the choir and for his ability in conducting the music. It should be added that Mr. Perrin has recently been presented by the members of the Cathedral Auxiliary Choir with a handsome silver-mounted ivory baton, accompanied by a letter containing the following gratifying appreciation: 'Since the Choir has been under your direction the improvement that has taken place in it has been most marked, and we fully realise that this is due almost entirely to the untiring care and trouble expended by you upon it. Especially do we feel that our thanks are due for the excellent way in which you planned and carried out the musical part of the services to inaugurate the New Century.'

CHELTEMHAM.—The annual *Conversazione* of the Cheltenham Musical Festival Society, held in Bennington Hall, on the 5th ult., was rendered specially interesting on account of its being associated with the jubilee of its conductor, Mr. J. A. Matthews. It included in its programme several works composed by his past and present pupils, and also part of Coleridge-Taylor's 'Scenes from the Song of Hiawatha' (recently performed by the Society), illustrated with *tableaux vivants*. The scenes were taken from 'Hiawatha's Wedding-Feast' and 'The Death of Minnehaha,' the music being sung by the choir, with Miss Susan Harthy, Mr. C. Eynon Morgan, and Mr. F. Willett as soloists, and the characters being represented in costume by a number of ladies, gentlemen, and children, the dances being arranged by Miss Ruddie.

DARVEL, N.B.—The Darvel Choral Society performed Mr. A. R. Gaul's cantata 'The Holy City' and Mendelssohn's 'Hear my Prayer,' on the 12th ult. The chorus numbered sixty voices and the solos were sung by members of the Association. The pianist was Mr. R. G. Morton and the organist, Mr. J. D. Morrison. The performance of the works reflected great credit upon the conductor, Mr. J. D. Gilchrist, Kilmarnock.

EXETER.—A pianoforte and vocal recital was given at Bamfield Hall, on the 8th ult., by Signor Clerici and Miss Clara Stone. The pianist's solos included Scharwenka's Second Rhapsodie, Schumann's 'Nachtstück,' and a Nocturne by the performer, whose efforts were distinguished by excellent taste and executive ability. Miss Stone's contributions included Schumann's 'Frauenliebe und Leben' and 'Roberto, O tu che adoro' (Meyerbeer), in which she displayed a well-trained voice of good quality.

—Master Vernon Warner and his little sister, Miss Elsie Warner, gave a pianoforte and violin recital at the Royal Public Rooms, on the 5th ult. The young pianist's share of the programme included the 'Moonlight' Sonata, Liszt's Rhapsodie Hongroise, and Chopin's Valse in A flat (Op. 42)—in the latter especially he played with remarkable expression and technique. His still more youthful sister played successfully two movements from Handel's Sonata in F, and, among other pieces, Elgar's 'Salut d'amour' and a 'Perpetuum mobile' by her father, Mr. H. E. Warner (who was the accompanist). Mr. Norman Kendall was the vocalist. The programme was repeated at Weymouth on the 7th ult.

GLOUCESTER.—The Choral Society's second concert this season took place at the Shire Hall, on February 26, when Spohr's 'Last Judgment' and Mr. A. Herbert Brewer's Psalm 'O sing unto the Lord' constituted the programme. The Society has made a great advance under Mr. Brewer's training, and its singing displayed excellent

qualities of attack, good intonation, and both sweetness and power, reflecting great credit on the conductor. The solo vocalists were Miss Norah Newport, Miss Murray Browne, Mr. George Brierley, and Mr. Foxton Ferguson. Efficient aid was lent by the orchestra, led by Mr. E. G. Woodward, and Mr. Ivor Morgan presided with skill at the organ.

GUERNSEY.—Spohr's 'Calvary' was given as the Lenten oratorio in St. Stephen's Church, on the 13th and 14th ult., with a selection on the Sunday following. Mr. J. Matthews accompanied on the organ, and the Precantor, the Rev. A. A. Henley, conducted the mixed choir of eighty voices.

HAMILTON (ONTARIO).—The third of the series of Monday Chamber concerts given by Messrs. J. E. P. Aldous and A. G. Alexander took place on February 11. The programme included Mozart's Concerto in E flat for two pianofortes (with Cadenzas by Reinecke) and Beethoven's Trio (Op. 1, No. 3). The concert-givers were assisted by Mrs. Eardley-Wilmot (vocalist), Mr. A. Ostler (violin), and Mr. L. H. Parker (violinocello). On the 12th ult. the programme announced included Moscheles' Grand Duo 'Hommage à Handel,' Saint-Saëns's 'Rouet d'Omphale,' and Beethoven's 'Kreutzer' Sonata. Such excellent concerts deserve, and we trust receive, a full mead of public recognition.

HOLMFIRTH.—Haydn's 'Seasons' was performed by the District Choral Society, in the Drill Hall, on the 14th ult. The choir was not, on the whole, as satisfactory as usual, and some evidence was given of insufficient rehearsal; the orchestra, however, was fairly efficient. The solo vocalists were Madame Minnie Grime, Mr. Tom Child, and Mr. W. Riley; and Mr. J. E. Ibeson conducted with care and skill.

HOLYHEAD.—An organ recital was given by Mr. T. Westlake Morgan (organist of Bangor Cathedral) in the Collegiate Church of St. Cybi's, on March 12. Sir George Martin's devotional anthem, 'Holiest, breathe an evening blessing,' and the 'Hallelujah' Chorus were sung by the Choral Union, under the conductorship of Miss Walter-Thomas, organist of the church. Solos were sung by Miss Ethel Varian, who possesses an excellent contralto voice.

ILFORD.—The Vocal Union and Orchestral Society gave a concert at the Reading Room on February 28. The chief feature of the programme was Gade's cantata 'The Erl-King's Daughter,' the miscellaneous second part including German's Masque music in 'As you Like It,' the Overture to 'Figaro,' and a Festival March (composed by the conductor), by the orchestra, and Sullivan's part-songs, 'Evening' and 'Hush thee, my babe,' by the choir. The solo vocalists were Miss Lilian L. Crosby, Madame Eliza Thomas, and Mr. F. Quartly. Mr. A. Storr conducted.

LEICESTER.—The Philharmonic Society performed Coleridge-Taylor's complete trilogy, 'Scenes from the Song of Hiawatha,' at the Temperance Hall, on the 8th ult. The choir and orchestra gave an excellent rendering of their important share of the work, and there was an admirable trio of solo vocalists in Miss Helen Jaxon, Mr. Gregory Hast, and Mr. Andrew Black. Mr. H. B. Ellis conducted.

LUTON.—A very successful orchestral and choral concert was given, under the direction of Mr. Fred. Gostelow, on the 6th ult. The programme included Sir Frederick Bridge's 'Ballad of the Clamphedown' and the 'Flag of England,' both of which, under the conductorship of the composer, went splendidly. The orchestra also played the overtures to 'Egmont' and 'William Tell,' the Prelude to Act III. of 'Lohengrin,' and Mr. German's 'Nell Gwyn' Dances. Songs were contributed by Miss Alice Simons and Mr. S. Heath, and instrumental solos by Mr. Percy Waller (pianoforte), Mr. E. Jeffs (violin), and Mr. Woolhouse (violinocello). Mr. Gostelow also played two movements from Mendelssohn's G minor Pianoforte Concerto.

MADELEY (SHROPSHIRE).—A tastefully printed history of the Madeley Choral Society from 1877-1900 is interesting as showing what may be done for music in a country place. This record of 'something attempted, something done,' of which any society might justly be proud, reflects honour



and credit alike on all concerned and calls for hearty congratulation. The compiler of this interesting brochure is Mr. William Anstice, a well-known and enthusiastic amateur of Madeley.

OYSTERMOUTH.—Mendelssohn's 'St. Paul' was performed by the Church Choral and Orchestral Union, in the Parish Church, on the 7th ult., this being the first occasion on which an oratorio has been performed in the church. The choir and orchestra numbered 120, Mr. C. J. Johnson presiding at the organ, and the solo music was sung by Miss S. G. Davies, Mrs. J. E. Fisher, Mr. Richard Thomas, and the Rev. R. Spurrell. The performance, under the direction of Mr. T. W. Ritson (organist of the Parish Church), was entirely successful.

ROCHDALE.—Mr. B. C. Crossley's final concert this season took place in the Town Hall, on the 19th ult., when Mendelssohn's 'Elijah' was performed. The choir sang with evident enthusiasm, notably in the 'Baal' choruses, which were given with much dramatic power. The orchestra, led by Mr. F. Lord, was also fully efficient. The principal solo parts were undertaken successfully by Miss Maggie Purvis, Miss Alice Lakin, Mr. Samuel Masters, and Mr. A. H. Gee. Mr. Crossley conducted with firmness and judgment.—The Inaugural Festival of the Rochdale Wesleyan Circuit Choir Union was held in the Wesleyan Methodist Church, on the 16th ult., when the programme included the chorus 'Sing unto God' ('Judas Maccabæus'), Beethoven's 'Hallelujah' Chorus, and Anthems, 'O gladsome light' (Sullivan), 'Sing, O heavens' (Sullivan), and 'Hark! hark! my soul' (H. R. Shelley), these pieces being creditably rendered by the choir. Organ solos were contributed by Mr. F. Evans and vocal solos by Madame Louie Fidler, Mrs. Maud Clay, and Mr. F. Dawson. Mr. W. Townsend conducted.

RUGBY.—Mr. Leonard Borwick gave a pianoforte recital at the New Big School, on the 20th ult., when he presented a programme of much interest, including the Prelude from Bach's 'Suite Anglaise,' Beethoven's 'Moonlight' Sonata, a Ballade, Valse, and Etude of Chopin, two Intermezzi by Brahms, and other pieces. Needless to say these were played with all the skill, technique, and expression usually displayed by this clever artist, and were listened to with enthusiastic interest by an audience composed of over 300 boys and their masters. Miss Cordelia Grylls was the vocalist, and she sang with much charm songs by Schumann, Lassen, F. Ries, and 'The lass with the delicate air' (Arne), which was warmly encored.

SEVENOAKS.—On the 6th ult. Mendelssohn's 'St. Paul' was given, at the Club Hall, by the St. John's Choral Society, under the conductorship of Mr. W. A. Taylor, organist and choirmaster of St. John's Church. The orchestra was ably led by Mr. W. Whitehead, and a highly creditable performance of Mendelssohn's oratorio was secured. The solo vocalists were Master George Hayward, Mr. James Horncastle, and Mr. Leo Wilson.

WELLINGTON (NEW ZEALAND).—On Sunday, January 27, the official Memorial Service in connection with the death of Her Majesty Queen Victoria was held in St. Paul's Pro-Cathedral, and was attended in state by His Excellency the Governor (the Earl of Ranfurly), members of the Government, foreign consuls, and the military and naval authorities. The musical part of the service was beautifully rendered by a full choir, and included Spohr's 'Blest are the departed'; the tenor solo, 'Then shall the righteous shine,' from Mendelssohn's 'Elijah'; a setting, by the organist of the Cathedral, of the sentences beginning 'I am the Resurrection,' which was sung with dignity and feeling by Mr. John Prouse; and Mr. Robert Parker played the Dead March in 'Saul.' At the other services of the day appropriate music was used, including Sullivan's quartet, 'Yea, though I walk,' and the same composer's beautiful choral song 'Wreaths for our graves,' the funeral marches by Chopin and Beethoven being played by Mr. R. Parker, the organist and choirmaster of the Cathedral.

WEST TARRING (WORTHING).—At the Parish Church, on the 20th ult., the West Tarring Choral Society performed Stainer's 'Daughter of Jairus.' The solo vocalists were Mrs. Bernard Lees, Mr. Thomas Moppet, and Mr. G. W. Bernard. The accompaniments were efficiently played by Miss Ethel Bennett (pianoforte) and Mr. C. Spratley (organ). Mr. W. Binstead conducted.

## ANSWERS TO CORRESPONDENTS.

A COUNTRY TEACHER.—*The acquirement of a true perception of six-eight time is a difficulty more apparent than real. Say nothing to your pupils about time signatures until they have grasped the thing itself—viz., that there are two (not six) divisions in each bar, or measure. The various sub-divisions of this primary essential can then, by degrees, be easily taught. You must make the children feel the rhythm by insisting upon their beating time while they sing, with one silent bar by way of prelude; and take care that every exercise is finished with the strong (down) beat.*

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R. S.—(1) *Mr. Fuller Maitland's monograph on Schumann is published in the Great Musicians series by Messrs. Sampson Low and Co., Ltd. Elson's 'The History of German Song' is published by the New England Conservatory of Music, Boston (Mass.) (2) 'Songs and Song Writers,' by Mr. Henry T. Finck (John Murray), would probably help you in your study of the songs of Schubert and Schumann.*

CONTRA POSAUNE.—(1) *The art of reading from figured bass is a practical, not a bookish matter. You would find Dr. Dunstan's Bases and Melodies Primer (Novello) useful in attaining facility. (2) 'Handbook of Acoustics,' by T. F. Harris (Curwen), or 'Sound and Music,' by Sedley Taylor (Macmillan).*

A. H. D.—*We have carefully looked in all the existing books on the violin, and in none of them is the name of Gündl mentioned. He was no doubt one of the numerous German makers working in the middle of the eighteenth century. The instrument would not be a violin of any particular value.*

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LEARNER.—(1) *The nearest thing to your requirement is the Cotta edition of pianoforte classics, which has the (so-called) foreign fingering, and it is well edited. (2) We are much obliged for your kind words of appreciation, and will bear your suggestion in mind.*

EDWARD.—*We do not know of any book that covers the ground of your enquiry, but short biographies of some of the singers you mention have appeared in various newspaper and magazine articles. Thanks for your suggestion, which shall have due attention.*

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6.	Ere to dust is changed ("Time and Truth") .. ..	Handel 0 6
7.	Amen Chorus ("Alexander Balus") .. ..	Handel 0 6
8.	Slow Movement (Op. 33) .. ..	Mozart 1 0
9.	O Father, Whose almighty power ("Judas") .. ..	Handel 1 0
	Gondola Song .. ..	Spohr 1 0
	Motivo .. ..	Mozart 1 0
10.	Splendente te, Deus (Motet) .. ..	Mozart 1 0
11.	On Thee each living soul ("Creation") .. ..	Haydn 1 6
	Achieved is the glorious work ("Creation") .. ..	Haydn 1 6
12.	See the proud chief ("Deborah") .. ..	Handel 1 0
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In the second part of the programme M. Ysaye introduced a strikingly beautiful Ballade by Percy Pitt. The solo work is characterised by a fine rhapsodical sweep of passion and poetry, set against a harmonic texture of great richness and beauty. It was magnificently played by M. Ysaye and the orchestra.

EDINBURGH EVENING DESPATCH.  
A singularly beautiful composition, instinct with the melody that stirs the orchestra to its very foundations—the sort of melody that might have been written by Gounod or by Wagner—gave M. Ysaye another grand chance, of which he was not slow to avail himself.

GLASGOW HERALD.  
The playing of the Ballade of Mr. Percy Pitt was simply an enchantment from beginning to end. The work itself was new to these concerts, and is by far the best thing of Mr. Pitt's we have heard; it is modern in colour and feeling, and strikes a genuinely deep note.

DAILY TELEGRAPH.  
The really melodious and strikingly impassioned "Ballade" by Mr. Percy Pitt, a composer who is rapidly making his way to the front. Here, happily, no dull moments supervened, and the richly-coloured piece, extremely modern in style, and adorned with numerous piquant orchestral touches, created a highly favourable impression. Its flowing phrases were interpreted with a full measure of sentiment by Mr. Ysaye, who, though summoned again and again, very sensibly declined to concede an encore.

MORNING POST.  
A composition teeming with imagination, rich in its instrumental colouring, new in its harmonic texture, and unconventional in its form. The music seems to throb with passion. Though placed almost at the end of a long concert, when the attention of the audience might well be fatigued, it achieved a great success. M. Ysaye, who played the solo part to perfection, was recalled again and again.

OBSERVER.  
Mr. Pitt's Ballade will assuredly enhance his reputation. It is an earnest, deeply felt piece, the polyphonic texture of which shows a mastery of modern methods and an instinct for colour that promise great things. Mr. Pitt has long been recognised as a "coming man." We think it time to class him among those who have "arrived."

SUNDAY TIMES.  
Mr. Pitt's piece strikes a deeper note of passion, and abounds with more or less striking climaxes, set forth amidst much glowing orchestral colour, whilst here again individuality of feeling is a welcome feature.

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Mr. Pitt's "Ballade" is in direct contrast . . . in its sustained interest and remarkable structural coherence. Moreover, it vibrates throughout with passionate feeling, and, in the hands of a great player like M. Ysaye, it produces a really thrilling effect.

THE WORLD.  
Mr. Percy Pitt's Ballade is a passionate and poetical utterance which makes one think still more highly of him. He is a past-master of harmony, and his skill in orchestration is quite out of the common; and both these qualities appear in this Ballade, together with a vein of poignant melody and a dramatic sense which had not hitherto been in evidence.

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| 2. My little Tree .. .. .         | Randegger.   | 11. Stars that on your wondrous way .. .. .   | Stainer.      |
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| 9. A Riddle .. .. .               | Moffat.      |   |               |

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These papers will be found most valuable and useful, and for the kind permission to make use of them the author desires to express his most sincere obligations to Sir L. J. Grant, Bart., B.A.; Professor Niecks, Mus. Doc.; Edward J. Chadfield, Esq.; and C. K. Hodgson, Esq., B.A.

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(No. 1)

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*Adagio. ♩ = 80.*

ORGAN.  
*Ch. or soft Gt.*

SOPRANO SOLO.

Bless - ed is He . . that com - eth in the Name, the Name of the

*Sw. Vox Ang.*

*pp*

*cres.*

Lord, that com - eth, that com - eth in the Name of the Lord,

*cres.*

VERSE SOPRANO.  
*A little faster.*

Bless - ed is He . . that com - eth in the Name, the Name of the

VERSE ALTO.

Bless - ed is He that com - eth in the Name, the Name of the

VERSE TENOR.

Bless - ed is He that com - eth in the Name, the Name of the

VERSE BASS.

Bless - ed is He that com - eth in the Name, . . the Name of the

*A little faster. ♩ = 94.*

*Man. 1.*

*p*

*Man. 2.*

*Ped.*

\* For Festival use. For a short and easy Setting see *Benedictus qui venit*, No. 2 (*Novello's Parish Choir Book*, No. 465).

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*cres.*  
 Lord, that com - eth, that com - eth in the Name of the Lord,  
*cres.*  
 Lord, that com - eth, that com - eth in the Name of the Lord,  
*cres.*  
 Lord, that com - eth, that com - eth in the Name of the Lord,  
*cres.*  
 Lord, that com - eth, that com - eth in the Name of the Lord,

*cres.*  
 Bless - ed is He . . . that com - eth in the  
*FULL. mf*  
 Bless - ed is He . . . that com - eth in the  
*FULL. mf*  
 Ho-san-na, Ho-san-na, Ho-san-na,  
*FULL. p*  
 Ho-san-na, Ho-san-na, Ho-san-na, Ho-san-na, Ho-san-na,  
*Gt. mf*

*cres.*  
 Name, the Name . . . of the Lord, that  
*cres.*  
 Name, the Name . . . of the Lord, Ho  
*f*  
 Ho-san-na, Ho-san-na, Ho-san-na in the high - est, Ho -  
*f marcato.*  
 Ho-san-na, Ho-san-na in the high - est, Ho san-na in the high - est, Ho -

*cres.*

# Benedictus qui venit and Agnus Dei

(No. 2)

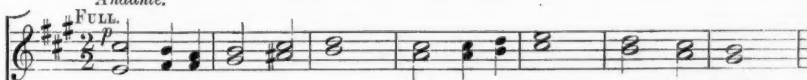
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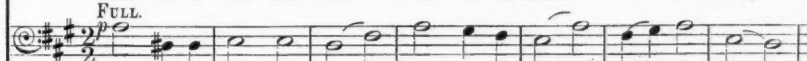
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## Benedictus qui venit. (No. 2.)

*Andante.*1st & 2nd  
TENORS.  
(Sve lower.)

Bless - ed is He that com - eth in the Name of the Lord,

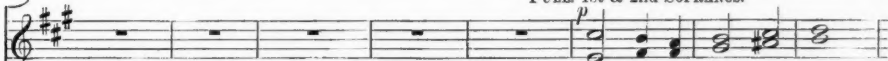
BASS.

Bless - ed is He that com - eth in the Name of . . the Lord,  
*Andante.* 60.

ORGAN.

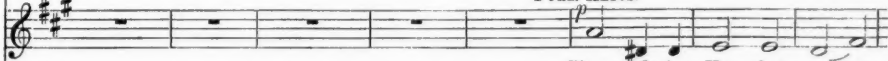
*Ped.*

FULL 1st &amp; 2nd SOPRANOS.

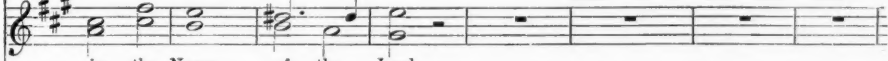


Bless - ed is He that com -

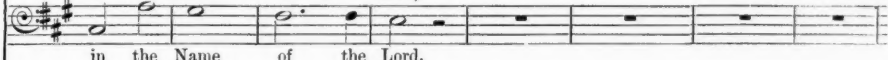
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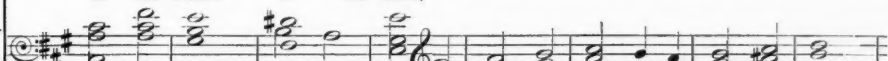
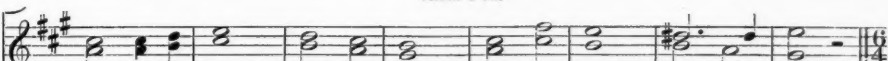
Bless - ed is He that com -



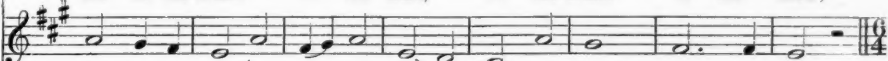
in the Name of the Lord,



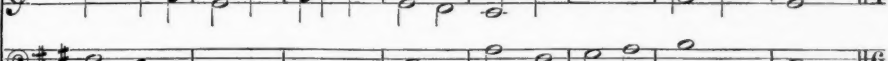
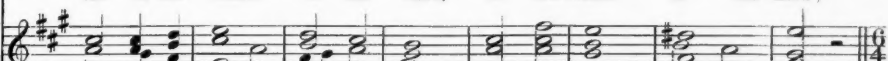
in the Name of the Lord,

*senza Ped.*

- eth in the Name of the Lord, in the Name of the Lord;



- eth in the Name of the Lord, in the Name of the Lord;







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430. GODFREY, A. E. Three Kyries .. .. 2d.	505. MACPHERSON, S., in B flat ( <i>with Creed</i> ) .. .. 3d.	147. TILLEARD, J., in F ( <i>with Jubilate</i> ) .. .. 3d.
414. LIPFIE, F. Six Kyries .. .. 3d.	509. MACFARREN, W. ( <i>with Jubilate and Sanctus</i> ) .. .. 2d.	137. TRIMNELL, T. T., in F ( <i>with Creed</i> ) .. .. 3d.
214. KING, O. Five Kyries .. .. 3d.		295. TURLE, J. ( <i>with Jubilate</i> ) .. .. 14d.
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(For continuation see other list.)

The Musical Times,

EXTRA SUPPLEMENT.

April 1, 1901.

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# THE ROSEATE HUES OF EARLY DAWN

HYMN

THE WORDS WRITTEN BY

C. F. ALEXANDER

THE MUSIC COMPOSED BY

ARTHUR SULLIVAN.

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STAFF NOTATION

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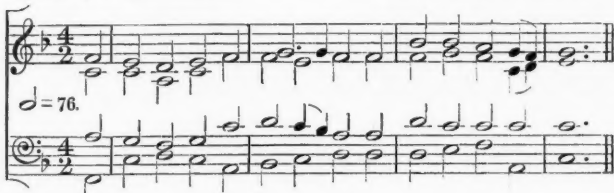
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# The roseate hues of early dawn.

"THE ROSEATE HUES."—D.C.M.

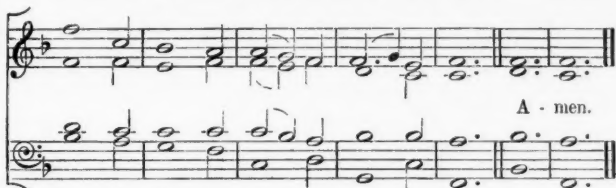
Words by C. F. ALEXANDER.

Music by ARTHUR SULLIVAN.





THE ROSEATE HUES OF EARLY DAWN.



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- mf* 1 THE roseate hues of early dawn,  
 The brightness of the day,  
 The crimson of the sunset sky,  
 How fast they fade away!
- p* Oh, for the pearly gates of heaven,  
 Oh, for the golden floor,  
 Oh, for the Sun of Righteousness,  
 That setteth nevermore!
- mf* 2 The highest hopes we cherish here,  
 How fast they tire and faint;  
 How many a spot defiles the robe  
 That wraps an earthly saint!
- p* Oh, for a heart that never sins,  
 Oh, for a soul washed white,  
 Oh, for a voice to praise our King,  
 Nor weary day nor night.
- mf* 3 Here faith is ours, and heavenly hope,  
 And grace to lead us higher;  
 But there are perfectness, and peace  
 Beyond our best desire.
- p* Oh, by Thy love, and anguish, Lord,  
 And by Thy Life laid down,  
 Grant that we fall not from Thy grace,  
 Nor cast away our crown. Amen.

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286.	ASHTON, A. T. LEE.	Vesper Hymn ... ..	1d.
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*cres.*  
- way the sins of the world.

*cres.*  
- way the sins of the world.

*cres.* *pp*  
- way the sins of the world, have mer-cy, have mer-cy up-on us.

*cres.* *pp*  
- way the sins of the world, have mer-cy, have mer-cy up-on us.

*cres.* *pp*  
- way the sins of the world, have mer-cy, have mer-cy up-on us.

*cres.* *pp*  
- way the sins of the world, have mer-cy, have mer-cy up-on us.

*Ped.*

*p* *cres.* *mf*  
O Lamb of God, that tak-est a-way the sins of the

*p* *cres.* *mf*  
O Lamb of God, that tak-est a-way the sins of the

*p* *cres.* *mf*  
O Lamb of God, that tak-est a-way the sins of the

*p* *cres.* *mf*  
O Lamb of God, that tak-est a-way the sins of the

*p* *cres.* *mf*  
O Lamb of God, that tak-est a-way the sins of the

*p* *cres.* *mf*  
O Lamb of God, that tak-est a-way the sins of the

*Ped.*

*rall.* *p* *pp* *Slow.*  
world, grant us Thy peace, grant us Thy peace.

*rall.* *p* *pp*  
world, grant us Thy peace, grant us Thy peace.

*rall.* *p* *pp*  
world, grant us Thy peace, grant us Thy peace.

*rall.* *p* *pp*  
world, grant us Thy peace, grant us Thy peace.

*rall.* *dim. p* *dim.* *pp* *Slow.*  
world, grant us Thy peace, grant us Thy peace.

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	359. MAMMATT, E., in B flat .. .. 6d.	243. TRIMNELL, T. TALLIS, in E .. 4d.

## Hymns.

286.	ASHTON, A. T. LEE.	Vesper Hymn	.. ..	1d.	503.	LLOYD, C. H.	Lord, we uplift our voice	.. ..	1d.
513.	BARNBY, J.	Praise the Lord ( <i>Hymn after Victory</i> )	.. ..	1d.	323.	MANN, A. H.	Twelve Popular Hymns with Tunes, Part 1	.. ..	3d.
469.	BARNBY, J.	O Lord of Heaven, and earth, and sea	.. ..	1d.	324.	MANN, A. H.	Twelve Popular Hymns with Tunes, Part 2	.. ..	3d.
200.	*BARNBY, J.	The Sower went forth sowing	.. ..	1d.	339.	MARTIN, G. C.	How shall we teach our children	.. ..	1d.
218.	*BARNBY, J.	Crossing the bar	.. ..	1d.	360.	MARTIN, G. C.	The Parish Hymn ( <i>Words only</i> , 2s. 6d. per 100)	.. ..	1d.
361.	*BARNBY, J.	O Perfect Love	.. ..	1d.	526.	MARTIN, G. C.	Thanks be to God	.. ..	1d.
365.	BARNBY, J.	Let all our brethren join in one	.. ..	1d.	19.	PARRATT, W.	Lord of Hosts, Who hast ended us	.. ..	1d.
520.	BATTENBERG, H. R. H.	PRINCESS HENRY OF. Hear, Holy Father	.. ..	1d.	226.	PETTMAN, EDGAR.	Four Evening Hymn Tunes	.. ..	2d.
329.	BEETHOVEN.	Vesper Hymn. ( <i>Two versions</i> )	.. ..	1d.	227.	PETTMAN, EDGAR.	The strain upraise of joy and praise	.. ..	3d.
491.	BENNETT, G. J.	O Perfect Love	.. ..	1d.	366.	PURDAY, C. H.	Lead, kindly Light	.. ..	1d.
448.	BENNETT, J. L.	Lift high the Cross	.. ..	3d.	522.	ROBERTS, J. V.	We love God's acre ( <i>Words only</i> , 2s. 6d. per 100)	.. ..	1d.
211.	BEST, W. T.	Jesus Christ is risen to-day	.. ..	3d.	519.	SMITH, S.	Forward be our watchword	.. ..	1d.
298.	BEST, W. T.	Abide with me! fast falls the eventide	.. ..	1d.	521.	SMITH, S.	Summer suns are glowing	.. ..	1d.
299.	BEST, W. T.	Dies iræ, dies illa! ("Day of wrath! O day of mourning")	.. ..	1d.	494.	STAINER, J.	The Story of the Advent of Jesus	.. ..	2d.
370.	BREWER, A. H.	Hymn Tune, "Esther"	.. ..	1d.	512.	STAINER, J.	God the All-terrible	.. ..	1d.
440.	BREWER, A. H.	Hymn Tune, "Cathedral"	.. ..	1d.	261.	STEANE, BRUCE.	Vesper Hymn. ( <i>To be sung after the Blessing</i> )	.. ..	1d.
202.	BROWN, A. H.	All glory, laud, and honour	.. ..	1d.	368.	STOCKS, W. H.	Paraphrase of the "Anima Christi"	.. ..	1d.
280.	BROWN, A. H.	Ride on! Ride on in Majesty	.. ..	1d.	354.	*SULLIVAN, ARTHUR.	Onward, Christian soldiers	.. ..	1d.
530.	BROWN, A. H.	The King's Messengers ( <i>Words only</i> , 2s. 6d. per 100)	.. ..	1d.	357.	*SULLIVAN, ARTHUR.	Ditto. ( <i>Welsh words</i> )	.. ..	1d.
252.	CLAY, F.	I love to hear the story (for Children)	.. ..	3d.	533.	SULLIVAN, ARTHUR.	Hymn Tune, "Bishopgarth"	.. ..	1d.
325.	CRAMENT, J. M.	Swiftly the moments of my life are flying	.. ..	2d.	533.	SULLIVAN, ARTHUR.	We are but strangers here ( <i>Words only</i> , 2s. 6d. per 100)	.. ..	1d.
281.	EVAN-SMITH, Lady.	Two Flower Service Hymns	.. ..	2d.	257.	TILLEARD, J.	Through the day Thy love has spared us	.. ..	2d.
498.	GARRETT, G. M.	My God, and is Thy table spread	.. ..	1d.	511.	TILLEARD, J.	Church Bells	.. ..	2d.
193.	GOODHART, A. M.	Lord of all being! throned afar	.. ..	1d.	531.	TILLEARD, J.	Lo! He comes with clouds descending	.. ..	2d.
379.	GOUNOD, C.	Hymn Tune ("Gounod")	.. ..	1d.	192.	TURLLE, J.	Father of life	.. ..	3d.
507.	HILES, H.	The shadows of the evening hours ( <i>St. Leonard's</i> )	.. ..	3d.	264.	VINGOE, A. L.	Vesper Hymn. ( <i>To be sung after the Blessing</i> )	.. ..	1d.
386.	HUNT, H. G.	BONAVIA. Dies iræ ( <i>Day of mourning</i> )	.. ..	3d.	508.	WEST, JOHN E.	Children's Missionary Hymn ( <i>Words only</i> , 3s. per 100)	.. ..	1d.
270.	JORDAN, C.	WARWICK. Processional Hymn ( <i>with Offertory Sentence</i> )	.. ..	3d.	467.	LLOYD, C. H.	Lie still, beloved, lie still	.. ..	1d.
467.	LLOYD, C. H.	Lie still, beloved, lie still	.. ..	1d.					

## Lord's Prayer.

197. BRIDGE, J. F. ( <i>with Apostles' Creed</i> ) .. .. 1d.	435. LEMARE, E. H., in G flat (No. 2) ( <i>with Final Amen</i> ) .. 3d.
364. FIELD, J. T., in A .. .. 2d.	167. ROBERTS, J. V. ( <i>with Apostles' Creed</i> ) .. .. 1d.
240. HAYNES, BATTISON, in G ( <i>Unison</i> ) .. .. 2d.	220. STAINER, J. ( <i>from Office of the Holy Communion</i> ) .. 1d.

## Miscellaneous.

431. CONCLUDING AMEN. A. E. Godfrey .. .. 1d.	514. NOW THANK WE ALL OUR GOD ( <i>Nun danket</i> ) .. .. 1d.
457. CONCLUDING AMEN. J. W. Elliott .. .. 1d.	339. HOW SHALL WE TEACH OUR CHILDREN ("Queen Victoria's Nurses") .. G. C. Martin .. .. 1d.
485. CONCLUDING AMEN (Four-fold). A. Somervell .. .. 1d.	256. MUSIC FOR MARRIAGE SERVICE. J. Baden Powell .. .. 2d.
376. GRACE. "For these and all" ( <i>from the Laud's Spirituals</i> ) .. 1d.	306. SOWING AND REAPING (Harvest Carol). J. M. Crament .. 2d.
242. CHORAL GRACES. Rev. J. B. Dykes .. .. 2d.	292. THE CHURCH CATECHISM. Myles B. Foster .. .. 3d.
302. FAITH, DUTY, AND PRAYER. Myles B. Foster .. .. 2d.	458. THIRTY CATHEDRAL CHANTS. G. J. Elvey .. .. 3d.
269. FOUR EASTER CAROLS. J. T. Field .. .. 2d.	284. TWO CONCLUDING AMENS. Ch. Gounod .. .. 1d.
305. MAKE MELODY WITHIN YOUR HEARTS (Harvest Carol) .. 2d.	492. THREE-FOLD AMEN. J. E. West .. .. 1d.
	Rev. F. A. J. Hervey .. .. 2d.

\* Numbers marked thus \* to be had in Tonic Sol-fa, 1d., 1d., and 2d. each.

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## Agnus Dei. (No. 2.)

Extra Supplement.

*Andante.* SOPRANOS (OR SOPRANO SOLO). *p*

VOICE. *Andante.*  $\text{♩} = 76.$

O Lamb of God, that

ORGAN. *p Sw.*

*senza Ped.*

*cres.* *dim.* *FULL.*

tak-est a-way the sins, the sins of the world, . . have mer-cy up-on

ALTO. *FULL.*

have mer-cy up-on

TENOR. *FULL.*

have mer-cy up-on

BASS. *FULL.*

have mer-cy up-on

*Accomp. ad lib.*

*cres.* *pp*

us. O Lamb of God, that tak-est a-way the sins of the

*cres.* *pp*

us. O Lamb of God, that tak-est a-way . . the sins of the

*cres.* *pp*

us. O Lamb of God, that tak-est a-way the sins, the sins of the

*cres.* *pp*

us. O Lamb of God, that tak-est a-way . . the sins of the

*pp Org.* *cres.*

*Ped.*

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## AGNUS DEI.

Extra Supplement.

*dim.* *pp* *mp*

world, . . have mer - cy up - on us. O Lamb of God, that

*dim.* *pp* *mp*

world, . . have mer - cy up - on us. O Lamb of God, . . that

*dim.* *pp* *mp*

world, . . have mer - cy up - on us. O Lamb of God, . . that

*dim.* *pp* *mp*

world, . . have mer - cy up - on us. O Lamb of God, . . that

*dim.* *(ad lib.)* *mp* *Su.*

*senza Ped.* *Ped.*

*cres.* *dim.*

tak-est a - way the sins, the sins of the world, . .

*cres.* *dim.*

tak-est a - way the sins, the sins of the world, . .

*cres.* *dim.*

tak-est a - way the sins, the sins of the world, . .

*cres.* *dim.*

tak-est a - way the sins, the sins of the world, . .

*cres.* *dim.* *p* *Sic.*

*senza Ped.*

*Adagio.* *rall.*

grant us Thy . . peace, . . grant us Thy peace.

*pp* *rall.*

grant us Thy . . peace, . . grant us Thy . . peace.

*pp* *rall.*

grant us Thy . . peace, . . grant us Thy . . peace.

*pp* *rall.*

grant us Thy . . peace, . . grant us Thy . . peace.

*pp* *rall.*

grant us Thy peace, . . grant us Thy peace.

*Adagio.*

*ppp* *Vox Ang.* *rall.*

*Ped.*

*cres.* *ff*  
 com - eth, that com - eth in the Name of the  
 - san - na in the high - est, Ho - san - na in the high - est, Ho - san - na in the high  
 - san - na in the high - est, Ho - san - na in the high - est, the high  
 - san - na in the high - est, Ho - san - na in the high - est, Ho - san - na, Ho - san - na, Ho -  
*cres.*  
 Lord, *ff* Ho - san - na in the high - est, Ho - san - na in the high - est, Ho -  
 est, *ff* Ho - san - na in the high - est, Ho - san - na in the high - est, Ho -  
 est, *ff* Ho - san - na in the high - est, Ho - san - na in the high - est, Ho -  
 - san - na in the high - est, Ho - san - na in the high - est, Ho - san - na in the high - est, Ho -  
 - san - na, Ho - san - na, Ho - san - na, Ho - san - na in the high - est.  
 - san - na, Ho - san - na, Ho - san - na, Ho - san - na in the high - est.  
 - san - na, Ho - san - na, Ho - san - na, Ho - san - na in the high - est.  
 - san - na, Ho - san - na, Ho - san - na, Ho - san - na in the high - est.  
*fff*

(5)

## Agnus Dei. (No. 1.) \*

Extra Supplement.

J. STAINER.

*Moderato.* *cres.* *cres.*

SOPRANO.  
O Lamb of God, that tak - est a - way the sins of the world.

ALTO.  
O Lamb of God, that tak - est a - way the sins of the world.

TENOR.  
O Lamb of God, that tak - est a - way the sins of the world, have

BASS.  
O Lamb of God, that tak - est a - way the sins of the world, have

ORGAN.  
*Moderato, ♩ = 72.*  
*p Sw.* *cres.* *cres.* *pp*  
*senza Ped.* *Ped.*

*cres.*  
O Lamb of God, that tak - est a -

*cres.*  
O Lamb of God, that tak - est a -

*p* *cres.*  
mer - cy, have mer - cy up - on us. O Lamb of God, that tak - est a -

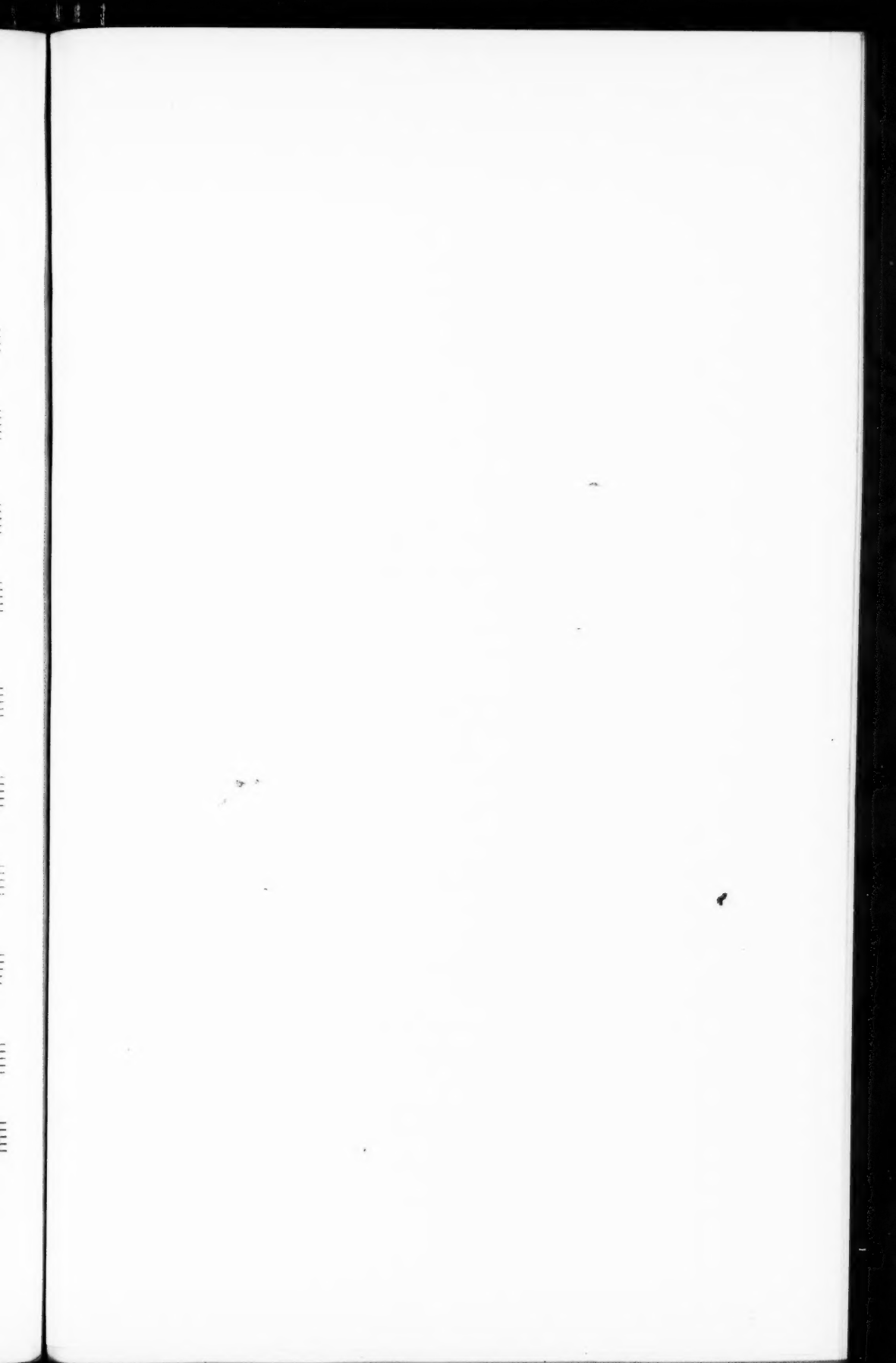
*p* *cres.*  
mer - cy, have mer - cy up - on us. O Lamb of God, that tak - est a -

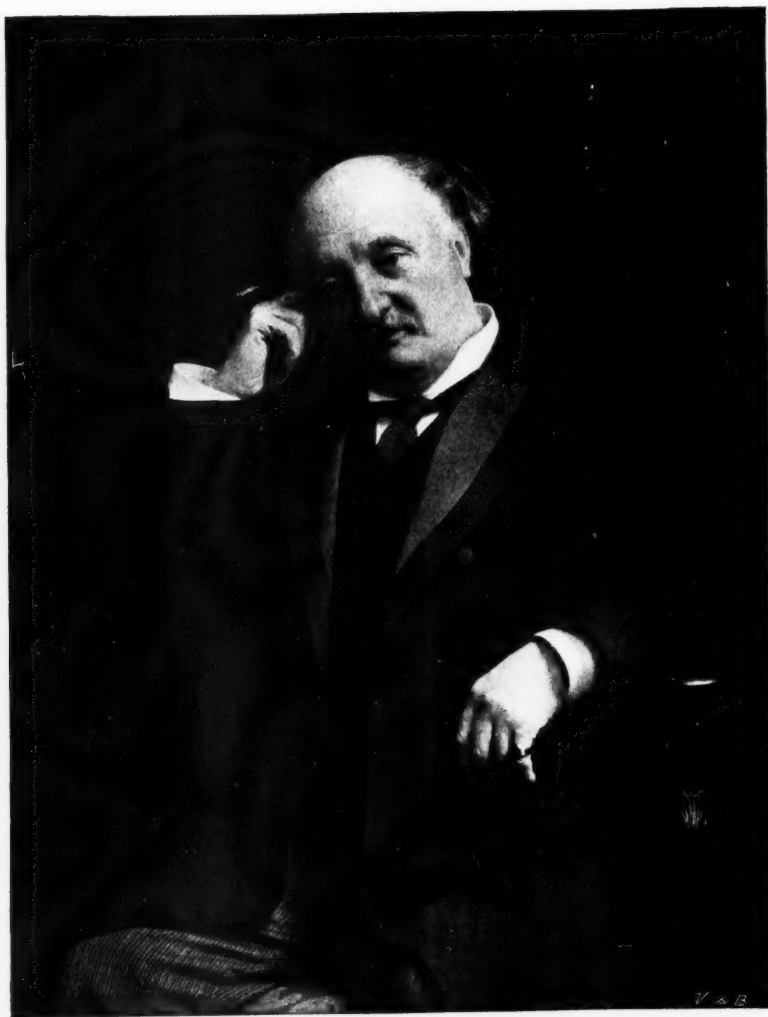
*p Sw.* *cres.*  
*senza Ped.*

\* For another Setting see *Agnus Dei*, No. 2 (Novello's Parish Choir Book, No. 465).

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John Stainer

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